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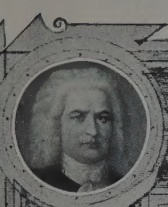

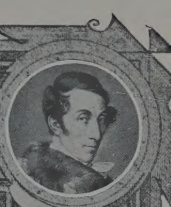

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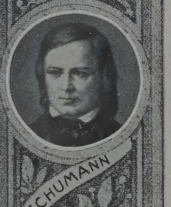

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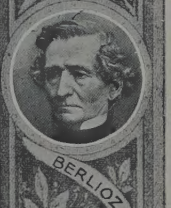

IN THREE BOOKS
(FIVE PARTS)

BOOK I.
THE CLASSIC ERA
(Bach to Schubert)

BOOK II.
THE ROMANTIC ERA
Part I.
(Weber to Berlioz)
Part II.
(Extracts from the Repertoire of Light Opera)

BOOK III.
THE MODERN ERA
Part I.
(Brahms to Massenet)
Part II.
(Saint-Saëns to Richard Strauss)

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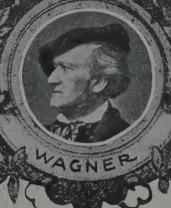

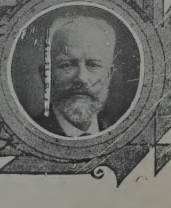

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IN THREE BOOKS:

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THE CLASSIC ERA.
(Bach to Schubert)

BOOK II.
THE ROMANTIC ERA.
(Weber to Berlioz)

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WOLFGANG AMADEUS MOZART

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THE MODERN CONCERT-MASTER

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Camille Saint-Saens.

UNQUESTIONABLY Camille Saint-Saens is to-day the foremost of living French composers. He was born in Paris, October 9, 1835, and his music studies were started with the piano when he was only two and one-half years old. His career has been a remarkably successful one, and his works embrace every possible form of musical composition. Aside from his gifts as a composer he has become famous as a brilliant solo pianist, remarkable organist and excellent teacher. As a composer of orchestral and choral works he has evinced marked originality, and his orchestral scoring is strikingly brilliant and effective. Among his principal works are the following:— The operas "*La princesse jaune*," (1872;) "*Le timbre d'argent*" (1877); "*Samson et Delila*" (1877); "*Etienne Marcel*" (1879); "*Henri VIII*" (1883); "*Proserpine*" (1887); "*Ascanio*" (1890); "*Phryne*" (1893). The ballets "*Aliboron*" (1895) and "*Javotte*" (1896); the music to "*Antigone*" and dramatic music to Louis Gallet's drama "*Dejanire.*" Then a Christmas oratorio op. 12, the Biblical opera "*Le Deluge*," op. 45; two masses; an ode "*La lyre et la Harpe*," produced at the Birmingham Festival (1879); "*Ode á Saint Cecile*"; a cantata "*Les noces de Prométhee*" (1867); "*Hymn to Victor Hugo*" (1884); "*Psalm 19*" for solo, chorus and orchestra (1885); five symphonies; four symphonic poems; "*La jota aragonaise*" for orchestra; five piano concertos; three violin concertos; one cello concerto; a septet for trumpet, piano and strings; a piano quartet and a piano quintet; two orchestral suites and an innumerable quantity of chamber and piano solo music.

Karl Goldmark.

THIS composer is to be classed as one of the very foremost of orchestral writers. According to his brother, Leopold Goldmark, Karl was born at Keszthely, Hungary, May 18, 1830. He came by his musical inclinations naturally, as his father, Rubin Goldmark, was a precentor, much esteemed on account of his fine voice. The son showed a fondness for music at an early age, and when very young began to take lessons on the violin at the musik verein of Oedenburg. His progress was such that at the age of twelve his father permitted him to play in public. Soon afterward he began to play professionally in theatre orchestras. He continued to do so until the revolution of 1848, when he was obliged to join the army.

His violin studies were carried on under Jansa at Vienna in 1844, and he studied theory under Böhm at the Vienna Conservatory, in 1847-1848. In the main, however, he was self-taught. He was an accomplished pianist, and when in 1858 he gave his first public concert at Vienna, he played a piano concerto of his own. This was soon followed by other chamber music compositions, all of high artistic worth and quality. Goldmark's greatest successes have been achieved through his brilliant and highly original orchestral works. His principal creations have been the operas "*Queen of Sheba*" (Vienna, March 9, 1875) which established his reputation; "*Merlin*" (Vienna, Nov. 19, 1886) "*Cricket on the Hearth*" (Vienna, March 21, 1896) which also has been most successful, and "*The Prisoner of War*" (Vienna Court Opera, Jan. 17, 1899). Another opera, "*The Stranger*" (1899) has not been produced as yet. Equal in importance are his concert overtures "*Sakuntala*," "*Penthesilea*," "*Spring*," "*Sappho*" and "*Prometheus*," his symphony in E flat and the "*Laendliche Hochzeit*" (Rural Wedding) and the violin concerto in A minor, op. 38. In addition to these he has written a large number of songs, piano works and, as already mentioned, considerable chamber music.

A good general idea of this composer's style and powers may be gathered from an essay on his life by W. J. Henderson, in which the latter describes his music as being distinguished by deep and manly warmth, restless aggressiveness and a hyperbolic instrumental language. In this latter respect it resembles Eastern poetry in the extravagance of its forms of expression, at times approaching bombast. At his best, however, as in the "*Prometheus*" overture, the composer is capable of strong, serious, lofty feeling, noble dignity of utterance and reposeful symmetry of form.

Anton Dvořák

A LIST of modern orchestral writers would be incomplete without the name of Anton Dvořák. In him Bohemia produced a composer who, as regards individuality and originality, ranks foremost among the world's greatest musicians.

He was born at Muehlhausen in Bohemia, September 8, 1841. His father was an innkeeper and desired his son to learn the butchers' trade, but he, having obtained some general knowledge of music besides receiving lessons on the violin from the village schoolmaster, left home when he was sixteen years old, and entered the Prague Organ School, where he studied under Pitzsch, and earned a precarious livelihood as violinist in a small orchestra. After graduating from this school in 1862 he joined the orchestra of the "National Theatre" as a viola player. It was not until 1873 that a composition of importance from his pen gained a hearing, but at this time the production of a hymn for male chorus and orchestra attracted such wide attention that he received a government stipend (1875); encouraged by this success he devoted himself entirely to composition and in time became the most famous of Bohemian national composers.

From 1892 to 1895 he was the artistic director of the National Conservatory in New York, returning again to Prague after his contract was ended.

He was a most prolific composer, and his musical works are distinguished by remarkable perfection of form and finish. He was pre-eminently an orchestral writer, and his greatest successes were achieved in works in which he could display his brilliant mastery of the orchestral instrumental forces. In this particular branch of musical art he had few equals and hardly a superior among his contemporaries. He knew how to please the followers of both the classical and modern schools, because, while retaining the orthodox symphonic forms, he at the same time enriched his melodies with the most modern harmonies and frequent novel modulations, and clothed them in the most delightfully colored and refined orchestral garb. Among his best known orchestral pieces are a serenade, his symphonies, symphonic variations, the Slavonic dances, the "Husitzka" overture, and his master work the "Scherzo Capriccioso." While this last-named work is the most Wagnerian of his works as regards orchestration, it is at the same time the most original. In 1891 his Requiem Mass, op. 89, for soli, chorus and orchestra, was produced at the Birmingham Festival, and in this year the University of Cambridge conferred the title of "Mus. Doc." upon Dvořák. He was also very active as an operatic writer, having written no less than nine operas. The fact of these all being in Bohemian and imbued with the individual characteristics of that nation, has prevented them from becoming more widely known in other countries.

Anton Dvorák's death occurred suddenly at Prague, on May 1, 1904.

Edvard Hagerup Grieg

THE development of the fine arts seems to be the peculiar province of those people who are climatically favored. The cold and frigid North has not been prolific in the production of men of rank in the world's aristocracy of art. Passion and sentiment, which are the spontaneous characteristics of those who are favored by the genial influences of sunny southern skies, flourish amid the less congenial conditions of the frozen North with feeble intensity, and the musical art cannot be said to have made its home in any of the Norselands; yet no other countries have been more judicious or sincere in their admiration of art form, or more generous in their encouragement of musical genius. It was Sweden which gave the world its famous cantatrice, Jenny Lind; and as Denmark has its Gade, so Norway has produced a representative in music of its national character in the person of Edvard Grieg, who was born June 15, 1843, at Bergen in Norway.

Grieg's mother, a woman of exceptional musical culture, and a gifted pianist, was his first instructor. At the suggestion of Ole Bull, Grieg went to Germany, and was for four years an industrious student at the Leipzig Conservatory. Here he enjoyed the inestimable advantage of having for his masters in harmony and counterpoint Hauptman and Richter, in composition Rietz and Reinecke, and in pianoforte playing the inimitable Moscheles. Grieg, besides a natural gift for music, possessed the Northern faculty of an obstinate perseverance and industry; and he was, therefore, a student in whom the skill of his distinguished masters fructified in the most fertile manner, and he became most thoroughly proficient, not only as an accomplished executant, but also in the theoretical rules upon which all true art is founded. During his residence at Leipzig he moved in the romantic musical atmosphere created by the renowned composers Schumann, Mendelssohn and Chopin, by whose influence, perhaps unconsciously, but decided and permanently, his tastes and habits of construction and expression were formed. Grieg, however, possessed too strong an individuality, and his natural instincts were too firmly developed, to allow him to become the mere exponent of German art form, and he had an ambition to not only achieve distinction for himself, but to create a musical tradition distinctly national. As Gade found in the folksongs and legendary traditions of Denmark the material upon which he founded a national class of music, so Grieg, on his return to his home, recognized in the similar traditions of Norway, the Volksongs, the true source of inspiration for a Norwegian school of music. In this work he had as collaborateurs Richard Nordraak, a talented young composer, and Johann Severin Svendsen, also a pupil of the Leipzig Conservatory, and a composer of distinguished talent; but it is essentially and especially to Grieg that the creation of a national school of musical art for Norway is due, and he has been, not inappropriately, termed by his admirers "The Chopin of the North." In symphony, Grieg, though his compositions are adorned with detached passages of great beauty, does not seem to have command of that sustained thought necessary to perfection in a great work; but in chamber and pianoforte music he has few superiors.

In his short characteristic pieces, however, Grieg has infused a vivid national coloring of very striking order, and it is upon these works that his reputation chiefly rests. Among his principal and most beautiful compositions are the A Minor Sonata for cello and piano, op. 36, and his violin and piano Sonaten. Among his most original piano compositions must be mentioned the "Norwegian Bridal Procession," "On the Mountains," "Lyric Pieces," "Popular Norwegian Folk Songs." His orchestral works embrace such masterly works as the "Peer Gynt Suites," "Norwegian Dances and Songs," Concert Overture "In Autumn," numerous works for male chorus and orchestra, and numerous collections of songs of the highest order. In 1867, Grieg founded a musical union in Christiania, which he conducted until 1880. Previous to this, in 1865, he had visited Italy, and did so again in 1870, associating much with Liszt in Rome. He also made artistic journeys to Germany, especially Leipzig, where his visits were protracted; at a Gewandhaus concert there, in 1879, he performed his own piano concerto, op. 16.

Since 1880, excepting time spent on professional tours, he has lived chiefly in Bergen; but has of late years conducted the Philharmonic concerts at Christiania. In 1888 he visited London, and at a Philharmonic concert played his own concerto and conducted his Op. 34 (two melodies for string orchestra). He revisited England in 1889, 1894, 1896. In 1894 the honorary degree of Mus. Doc., Cantab. was bestowed on him.

Grieg's importance as a composer lies in the fact that he did what Gade apparently shrank from; he imbued his music with a strong strain of Scandinavian tonality, so that, without innovations in form, his works possess marked racial characteristics, to which is due much of their charm.

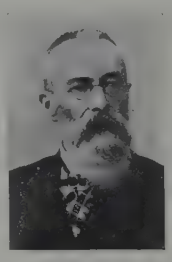
His death occurred at Bergen, Norway, on September 4, 1907.

Nikolas Andrejevitch Rimsky-Korsakov.

THIS composer ranks as one of the most gifted and most important personalities among the long list of modern Russian composers. He was born in the little town of Tikhvin, in the Government of Novgorod, on May 21st (N. S.) 1844.

He came from a nautical family, whose members had furnished commanders for the Russian navy for two centuries. It was therefore more than natural that his parents intended him for the navy, and in due time he was sent to the Naval Institute in St. Petersburg.

However, his inborn love for music prompted him to take piano lessons, until in 1861 he commenced serious musical studies with Balakirev. He had just begun to profit by this excellent teacher's lessons when he was sent abroad; but, undaunted by the interruption, during this cruise, which lasted three years (1862-65), he completed a symphony, Op. 1. From the letters which he wrote at this time to César Cui it is evident that he composed under great difficulties; but the work was completed in spite of them, and, movement by movement, the manuscript was sent to Balakirev for advice and correction. The work was performed for the first time in December, 1865, when Balakirev conducted it at one of the concerts of the Free School of Music, St. Petersburg. It was the first symphony from the pen of a native composer, and the public, who gave it a hearty reception, were surprised when a youth in naval uniform appeared to acknowledge their ovation. From this time on Rimsky-Korsakov was enabled to remain in St. Petersburg and renew his musical studies and his close association with the circle of Balakirev.



From now on his compositions appeared in quick succession, and he devoted himself entirely to the art of music. In 1871 he was appointed professor of composition and instrumentation at the St. Petersburg Conservatory and Inspector of Marine Bands 1873-74; from 1874 to 1887 he was director of the Free School of Music and conducted concerts there in place of Balakirev until 1881. In 1883 he was appointed assistant conductor to Balakirev of the Imperial Orchestra, and from 1886 on he became conductor of the Russian Symphony Concerts.

As a composer Rimsky-Korsakov was immensely prolific, and his works embrace nearly every form of musical composition. Among his better known works are the operas: *Pskovitjanska* (The Maid of Pskov); "*A May Night*"; "*Snegorotchka*" (Schneewittchen); "*Mozart and Salieri*"; an opera ballet "*Mlada*" and the opera "*Christmas Eve.*" As to purely orchestral works he wrote three symphonies, a "Russian" overture, a "Servian" fantasia, a "Spanish" capriccio, and musical tableaus "Sadko," "Fairy Tales," "Scheherazade" and "Easter." His other works include a piano-concerto in C sharp minor, a concert fantasia for violin, a string-quartet, piano-forte pieces, *a cappella* choruses, church music, about 30 songs, and a collection of 100 popular Russian songs. In addition to all this original work he still found time to orchestrate Dargomyzsky's *Commodore*, Mussorgsky's *Khovanstchyna*, and Borodin's *Prince Igor* (all posthumous operas) and he also published a treatise on harmony.

Rimsky-Korsakov's music is both individual and distinctive, and his methods of orchestration and his melodic invention all bear unmistakable proofs of unusual ability and originality. His works are all imbued with the spirit of modern thought and progress, and abound with technical difficulties of every description.

His death occurred at his country estate near St. Petersburg on June 22, 1908, in his sixty-fourth year.

Alexander Glazounow

ALEXANDER KONSTANTINOWITSCH GLAZOUNOW, born July 29 (August 10), 1865, is the oldest son of a well-known book dealer, whose grandfather established the firm as early as 1782, according to Brockhaus' encyclopedia. Alexander Glazounow attended the St. Petersburg schools until 1883 and since then devoted himself exclusively to music. When nine years old he started to play the piano. He was instructed by a certain Jelenkowsky, who was a talented pupil of Felix Dreyschock, and who influenced Glazounow to quite an unusual extent; thanks to his thorough system, the boy acquired unusual technical dexterity, great skill in reading by sight, as well as a preliminary knowledge of harmony.

His first attempts at composition were made when he was thirteen or fourteen years old, without the slightest knowledge of musical form. In 1879 he became acquainted with Balakirev, who in turn recommended him to Professor Rimsky-Korsakov. With the latter Glazounow took a thorough course in harmony, counterpoint, form and instrumentation. These studies, commenced in 1880, continued for one year and a half, during which time the striving young artist composed incessantly and underwent rapid development. After numerous unsuccessful symphonic attempts he succeeded in finishing an Allegro movement; although he orchestrated it completely it was never published. While still working at this movement he planned his first symphony in the summer of 1880. This symphony was finished in 1881 and was produced at a concert directed by Balakirev in St. Petersburg, March 29, 1882, with brilliant success. It is said that Glazounow scored this work (E major and printed as Opus 5) no less than four times, the last time in 1885. Although catalogued as Opus 5, this symphony is considered as his initial work by the composer himself. His earlier works also include his first string quartet (Op. 1, D major), a piano suite (Op. 2), two overtures on Greek themes (Op. 3 and 6), and his first Serenade (Op. 7, A major). In 1884 Glazounow visited Germany, where he met Franz Liszt. In the course of this visit Glazounow was greatly encouraged by hearing a public performance of his first symphony. This took place at a music festival of the "*Allgemeine Deutsche Musikverein*" in Weimar under the direction of Müller-Hartung.

In 1889 Glazounow conducted two of his works:— his second symphony in F sharp minor, and his symphonic poem "Stenka Rāsin"—in Paris at the Trocadero. This took place at one of a series of concerts organized by the Russian publisher Belaïeff for the advancement of Russian music.

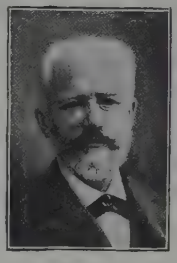
Up to June, 1900, this Russian publisher had published as many as seventy works by Glazounow. The most important of these include a Ballet Suite, a String Quintet in A (2 'Cellos), and particularly his sixth symphony (C minor), and two ballets, "Raymonda," in 3 acts, and a smaller one, "Ruses d'amour," in one act. A third ballet, "The Four Seasons," is of equal merit.

Glazounow's style is of the most advanced modern type, combined with absolute mastery of the orchestra and its resources. Fantastic imagination, together with glowing invention, are distinguishing traits of his works, and entitle him to a foremost position among the most distinguished composers of modern times.

Since September, 1899, Glazounow has been professor of instrumentation at the Conservatory of St. Petersburg; at the same time he is a member of the board of directors of The Royal Russian Music Society, as well as an honorary member of the following societies and organizations:— 1) The London Philharmonic Society; 2) The St. Petersburg Philharmonic Society, and 3) The St. Petersburg Chamber Music Society.

Peter Iljitch Tschaikovsky

THIS composer ranks first as the most distinguished representative of the modern Russian school of composition. He was born on April 25 (O. S.) 1840 at Kamsko-Wotkinsk, a mining village in the government of Viatka. He was not intended for a musical career, but started in as a law student and entered the Russian government civil service. Shortly after the St. Petersburg Conservatory had been founded by Rubinstein, Tschaikovsky was enrolled as a student. In 1866 he became instructor of harmony at the Conservatory, remaining there for eleven years (1877). After that he devoted his entire life to composition, living partly in St. Petersburg, partly in Italy and partly in Switzerland. When Carnegie Music Hall was opened in the spring of 1891, he visited New York City to attend the dedication ceremonies, and proved his powers and abilities by conducting some of his larger orchestral works. In 1893 the University of Cambridge honored him with the degree of Musical Doctor, *honoris causa*. Among his principal works are to be mentioned:— Russian operas "*The Voyevode*" (Moscow, 1869), "*Opritchnnyk*" (St. Petersburg, 1874), "*Yakula, the Smith*" (St. Petersburg, 1876), "*Jevgenjie Onegin*" (St. Petersburg, 1879), "*The Maid of Orleans*" (1881), "*Tcharavitchki*" (1886), "*Mazeppa*" (1882) "*Tcharodjeika*" (The Sorceress, 1887), "*Pique-Dame*" (1890), "*Jolanthe*," (1893), the lyric drama "*Snegorutchka*" (Snowdrop) and three Ballets. Then there are a large Coronation Cantata, two masses, six symphonies, seven symphonic poems, four orchestral suites, Overture 1812, Overture Triomphale, Overture to the drama *l'Orage*, Marche Slave, Coronation March, Serenade for String Orchestra. three piano concertos, a fantasia for pianoforte with orchestra, a violin concerto, and innumerable chamber music works, vocal works and solo piano compositions. He also published a "Treatise on Harmony" and translations of Gevaert's "Traité d'instrumentation" and Lobe's "Catechismus der Musik" (Catechism of Music).



His highest qualifications are presented in his orchestral works, particularly in his symphonies, symphonic poems, suites and overtures, in which the orchestration is of the richest modern kind. His operas have remained comparatively unknown outside of Russia. His death occurred at St. Petersburg, November 6, 1893.

Richard Strauss

THE greatest orchestral composer since Richard Wagner, and one who has extended the scope and possibilities of orchestral scoring to unheard-of limits. He was born in Munich, Germany, on June 11, 1864; his father, Franz Strauss, was first horn-player in the Court Orchestra at the time. The boy commenced to play the piano when he was four years old, and started to compose two years later. In his schooldays he had lessons in piano and violin playing, and while at the Gymnasium (1874-1882) he studied composition seriously with the Court Kapellmeister, F. W. Meyer. The process of his artistic development is very curious, for he began as a follower of the classical ideals, and many of his earlier compositions show the influence of Brahms. Through Hans von Bülow's influence he was appointed as Court musical director at Meinningen in 1885. In 1886 he was appointed third Kapellmeister at Munich; in 1889, Court Kapellmeister at MutheC ourt Opera in Munich, and he also conducted the Berlin Philharmonic Concerts, 1894-95. Then he was Kapellmeister at the Berlin Royal Opera, 1898. Made famous by his Symphonic Poems, Strauss seems to have reached the pinnacle of musical achievement in his two one-act operas "*Salome*" and "*Elektra*." In addition to these works he has written a large number of songs of unusual merit and a number of excellent chamber music works.

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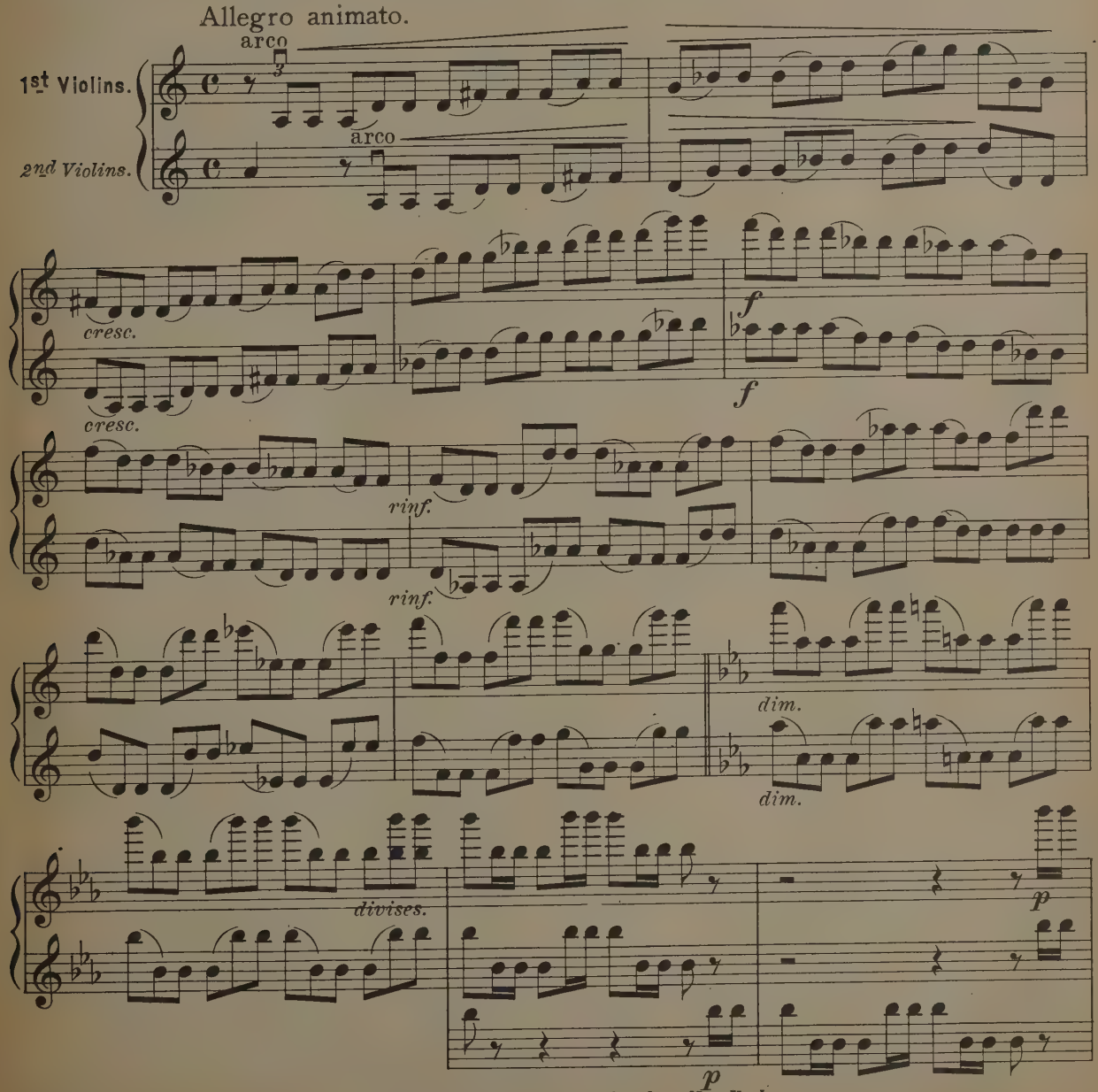
Extracts from the works of C. Saint-Saëns.

From the Symphonic Poem: Phaéton. Op. 39.

This Symphonic Poem, which was first performed in Paris under Eduard Colonne, December 7, **1873**, is based upon the following preface:—

> "Phaéton has obtained leave to drive his father's (the sun's) chariot through the heavens. But his unskilful hands lead the steeds astray. The flaming chariot, thrown out of its course, approaches the territorial regions. The whole universe is about to perish in flames, when Jupiter strikes the rash Phaéton with his thunderbolt."

This is one of Saint-Saëns' noblest and most effective orchestral compositions.



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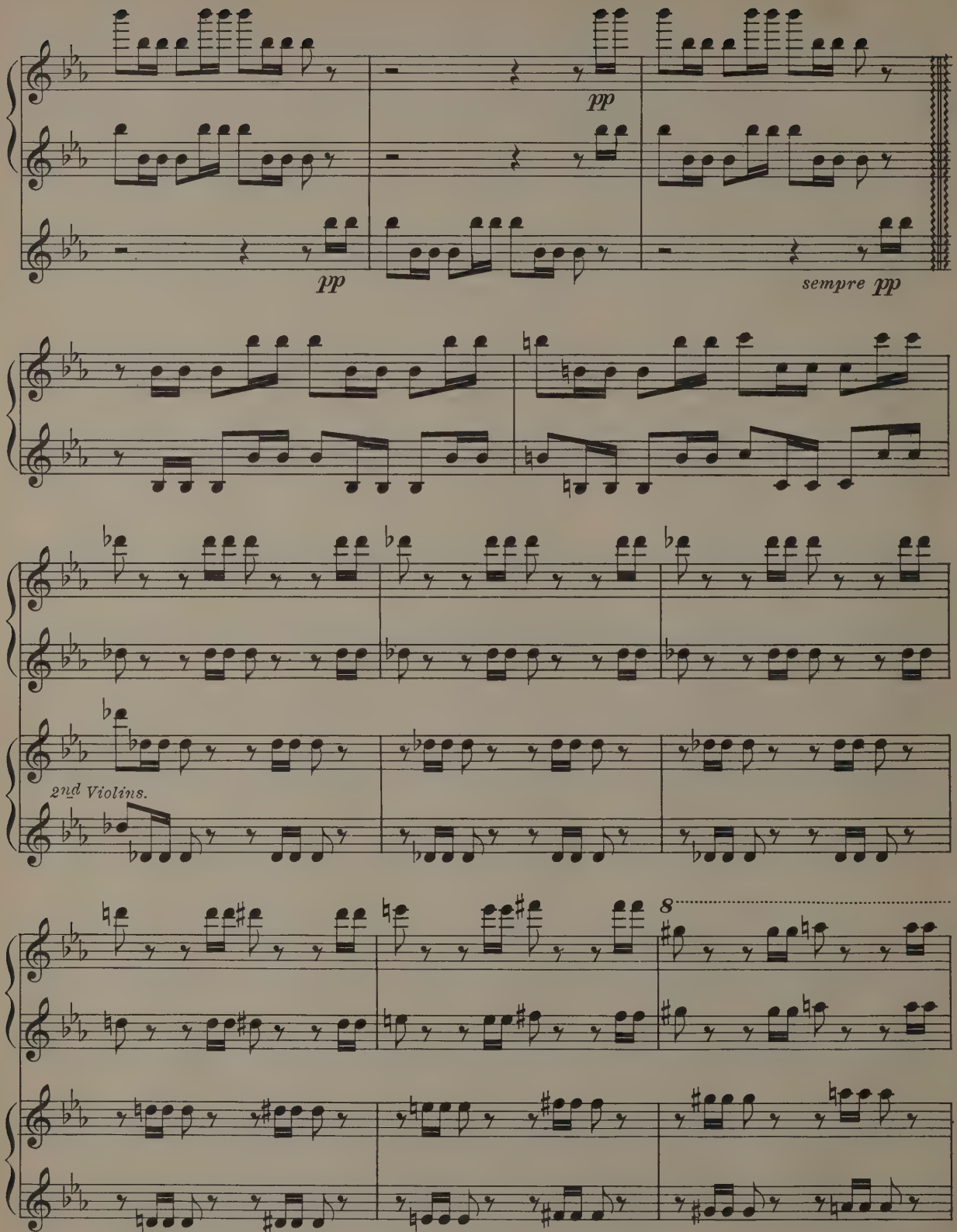
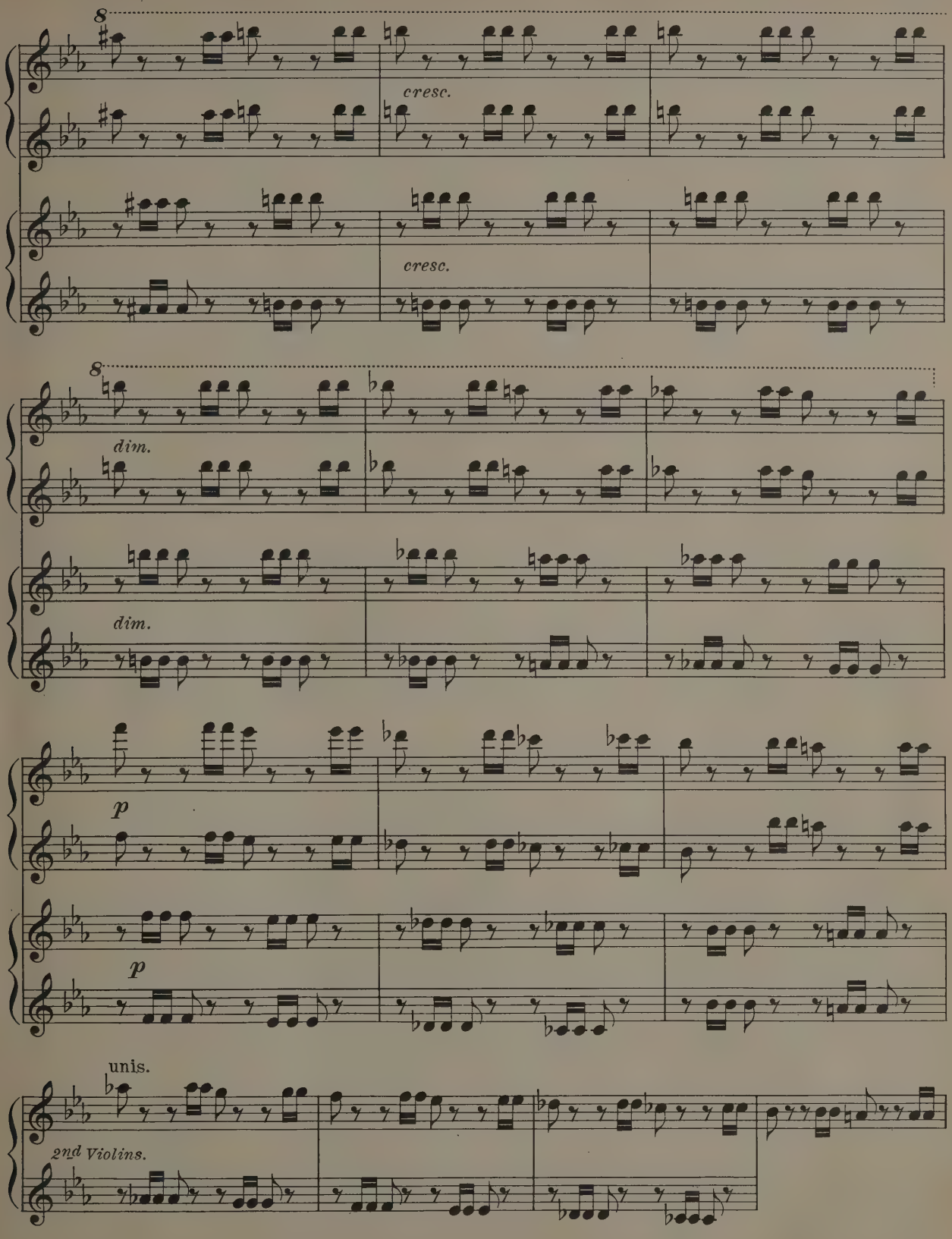
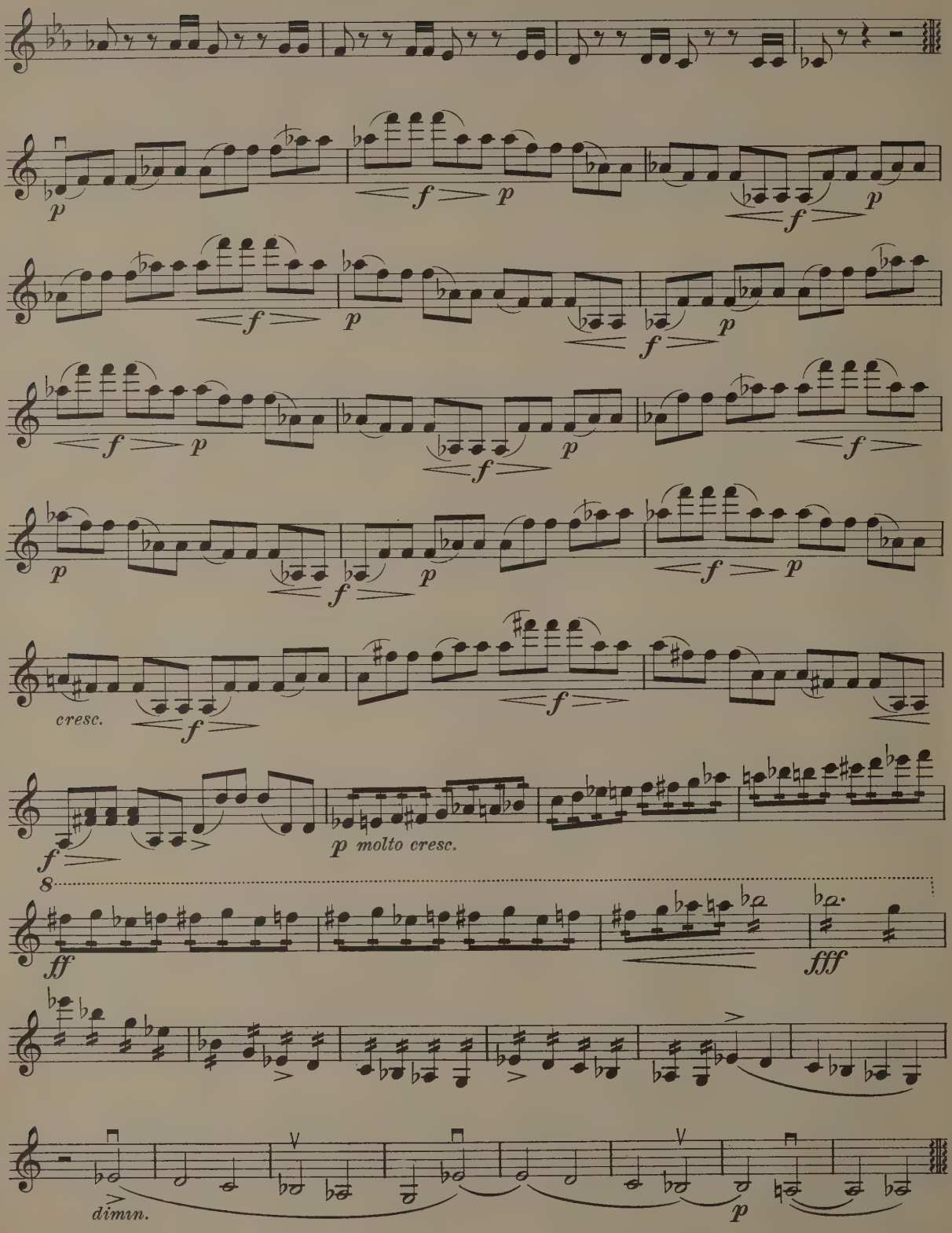
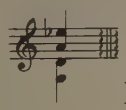
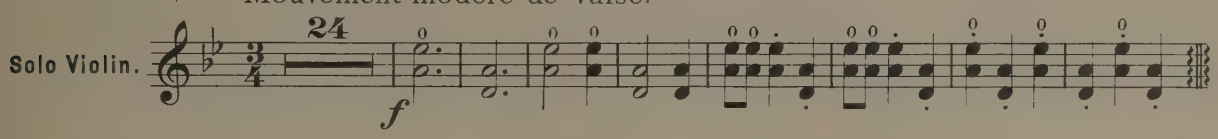

pp
pp
sempre pp
2nd Violins.
8


8
cresc.
cresc.
8
dim.
dim.
p
p
unis.
2nd Violins.

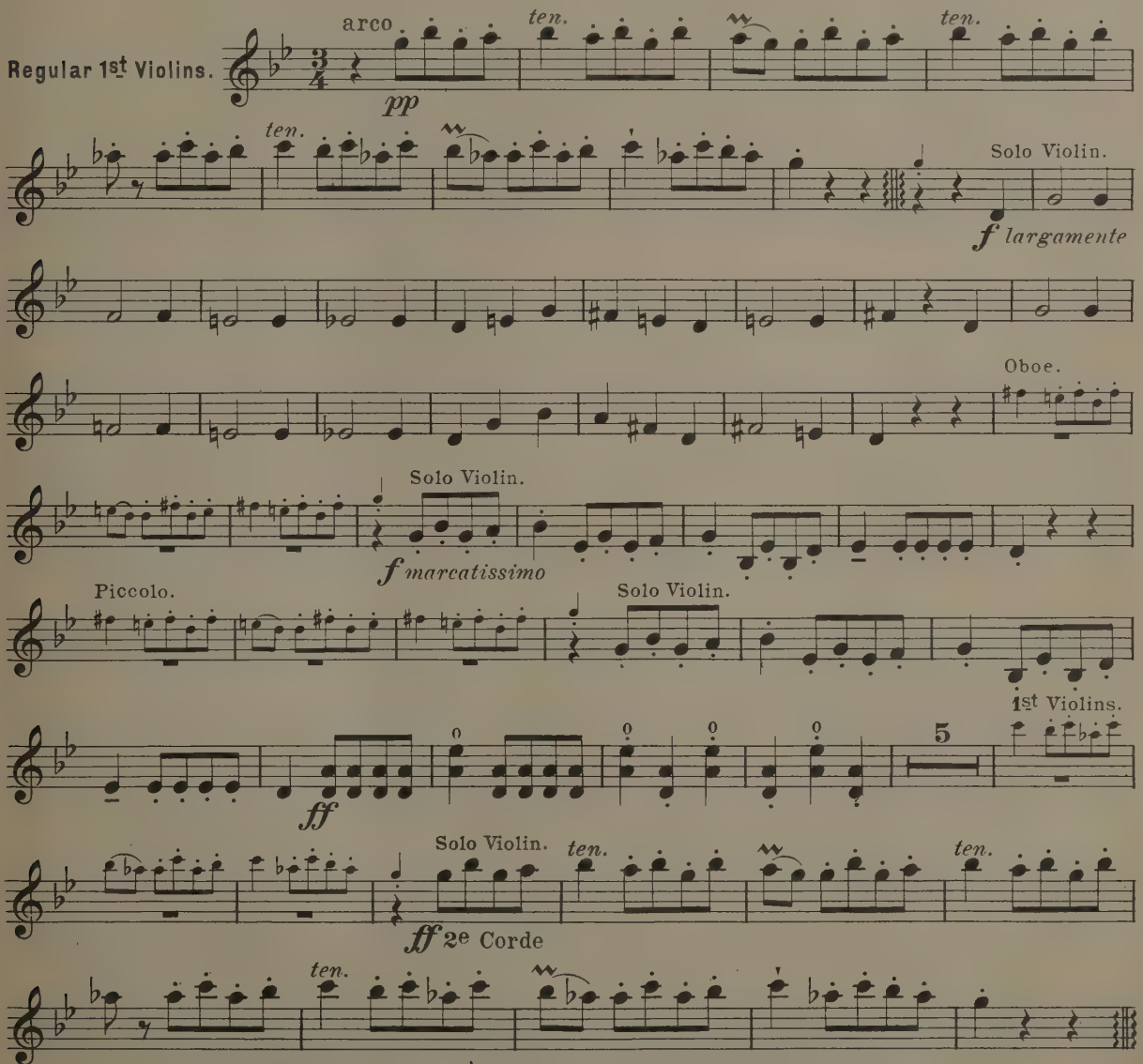

p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
f
p
cresc.
f
f
p molto cresc.
8
ff
fff
dimin.
p

From the Symphonic Poem "Danse Macabre," Op.40.

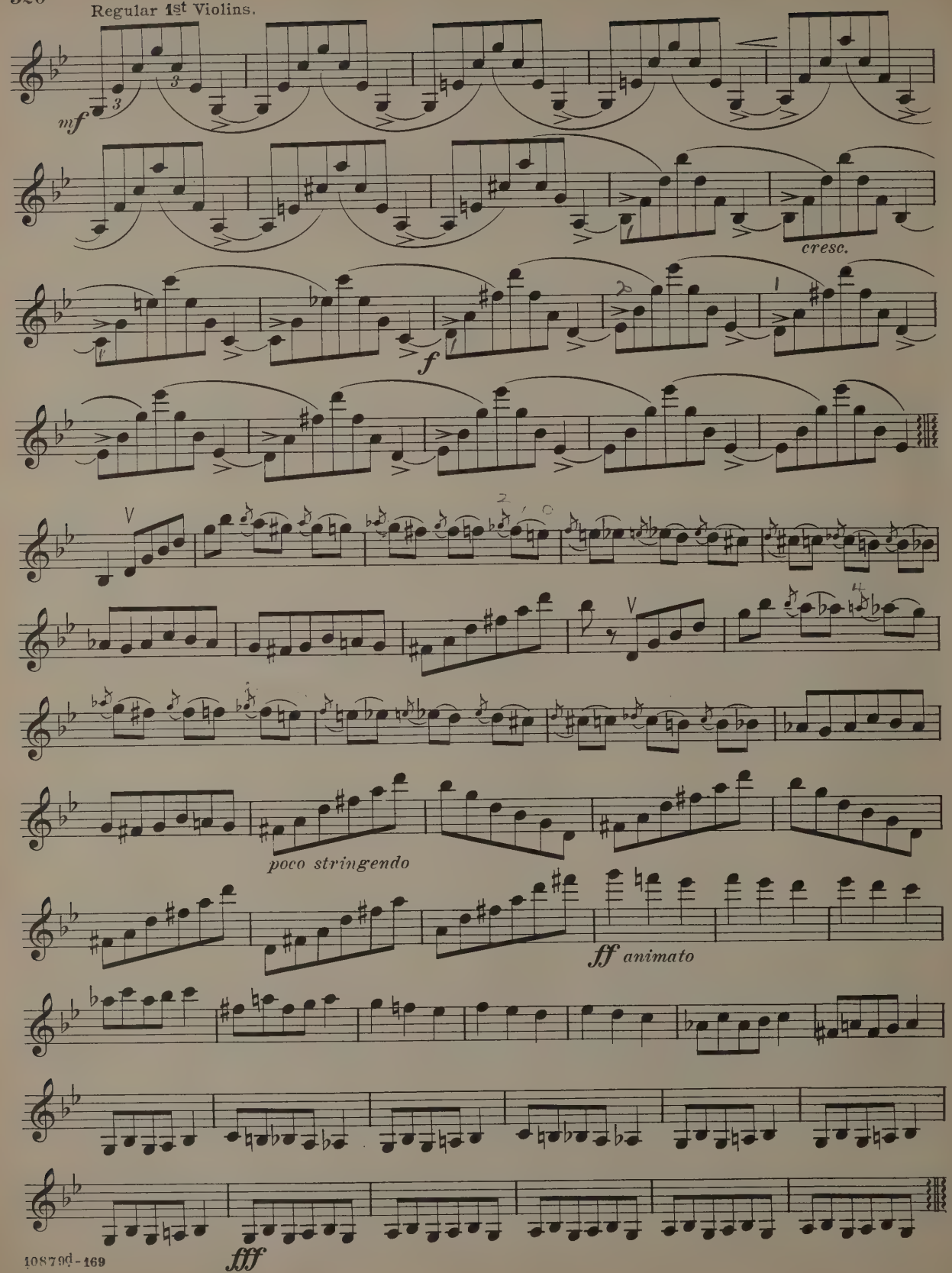
In the scoring of this Symphonic Poem, the composer has written a special *"Violin Solo Part"* aside from the regular First and Second Violin Parts. The Solo Violin is required to tune in this fashion:

Mouvement modéré de Valse.



In this Symphonic Poem Saint-Säens has illustrated a fantastic poem by Henry Cazalis, the lines of which are prefixed to the score. A violin solo impersonates Death the fiddler, while the rattling of the bones of the grewsome dancers is expressed by the xylophone.



Regular 1st Violins.



Le Rouet D'Omphale.

Poeme Symphonique.

(Omphale's Spinning Wheel.)

(Symphonic Poem.)

This Symphonic Poem is one of the most fascinating and melodious compositions of Saint-Saëns. It was composed in **1871**, as a piano piece, and was scored for orchestra some time later. Its initial performance took place at a "Concert Populaire" in Paris on April **14**, **1872**. The music has been interpreted as dividing itself naturally into three sections, as follows:—

1. The power of feminine allurement. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules.
2. Hercules in bondage; or, as the author has it, "Hercules groaning under the bonds which he cannot break."
3. Omphale deriding the vain efforts of the hero.

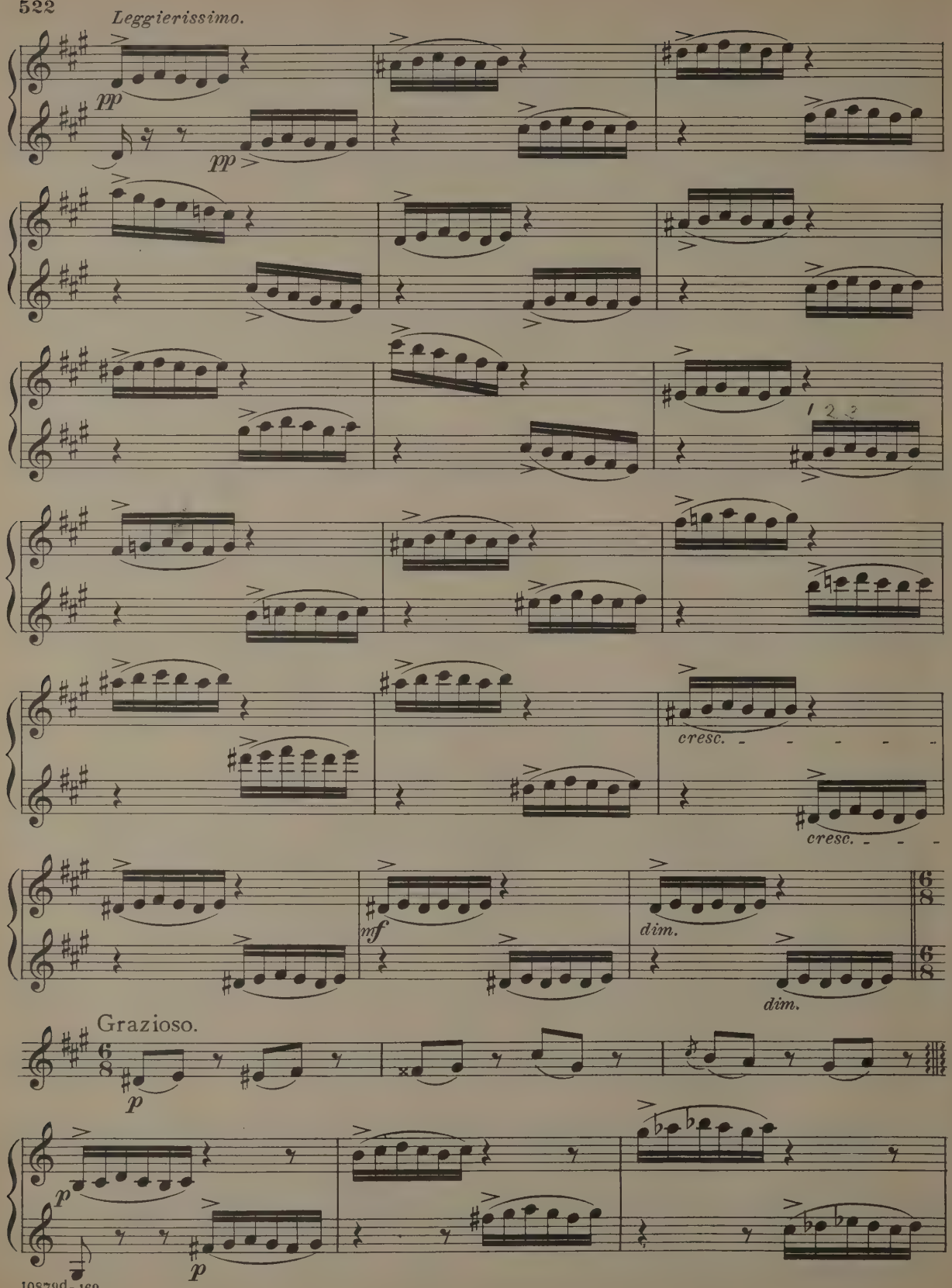
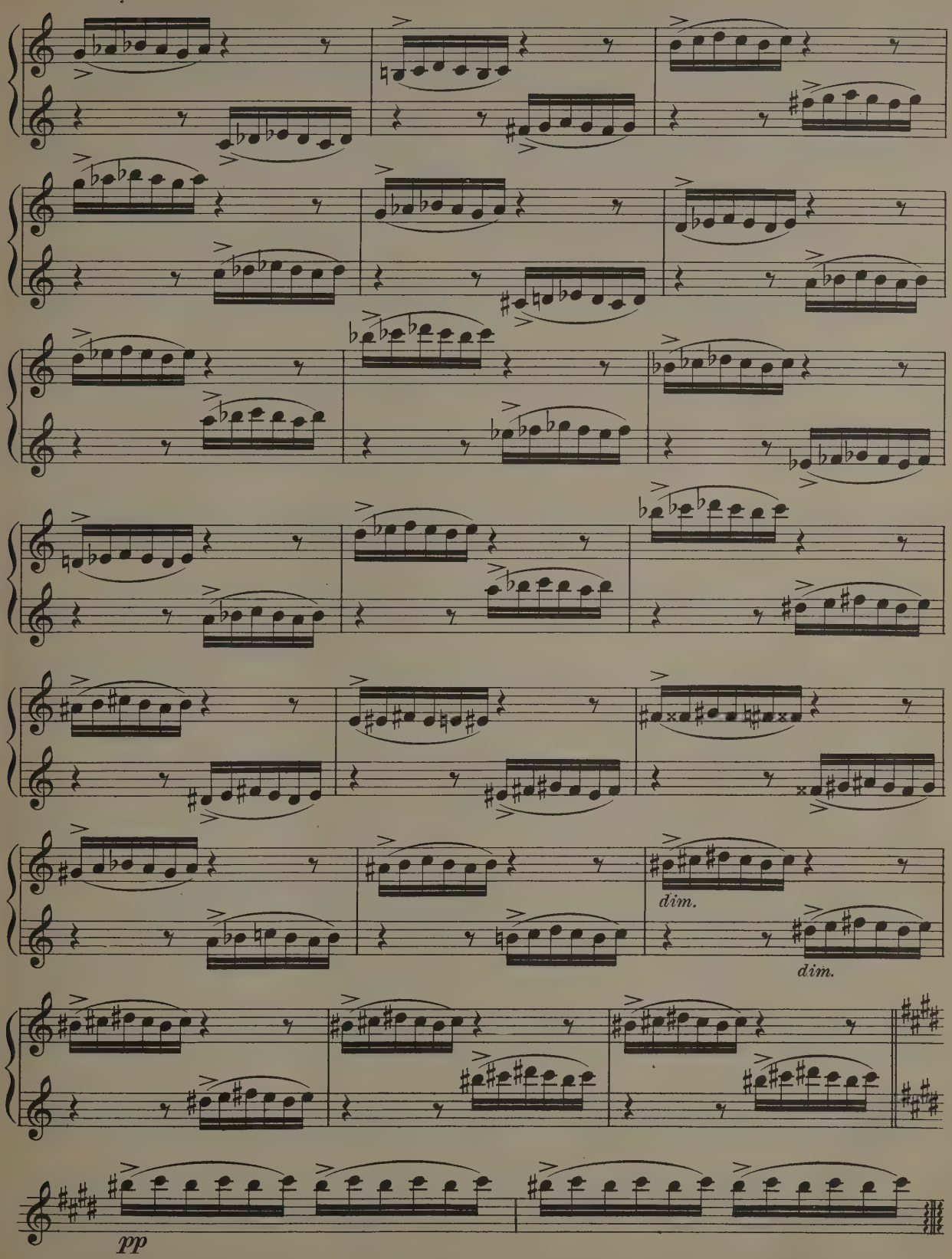
Andante.
avee sourdines.

en accélérant peu à peu le mouvt

1st Violins.

pp *cresc.*

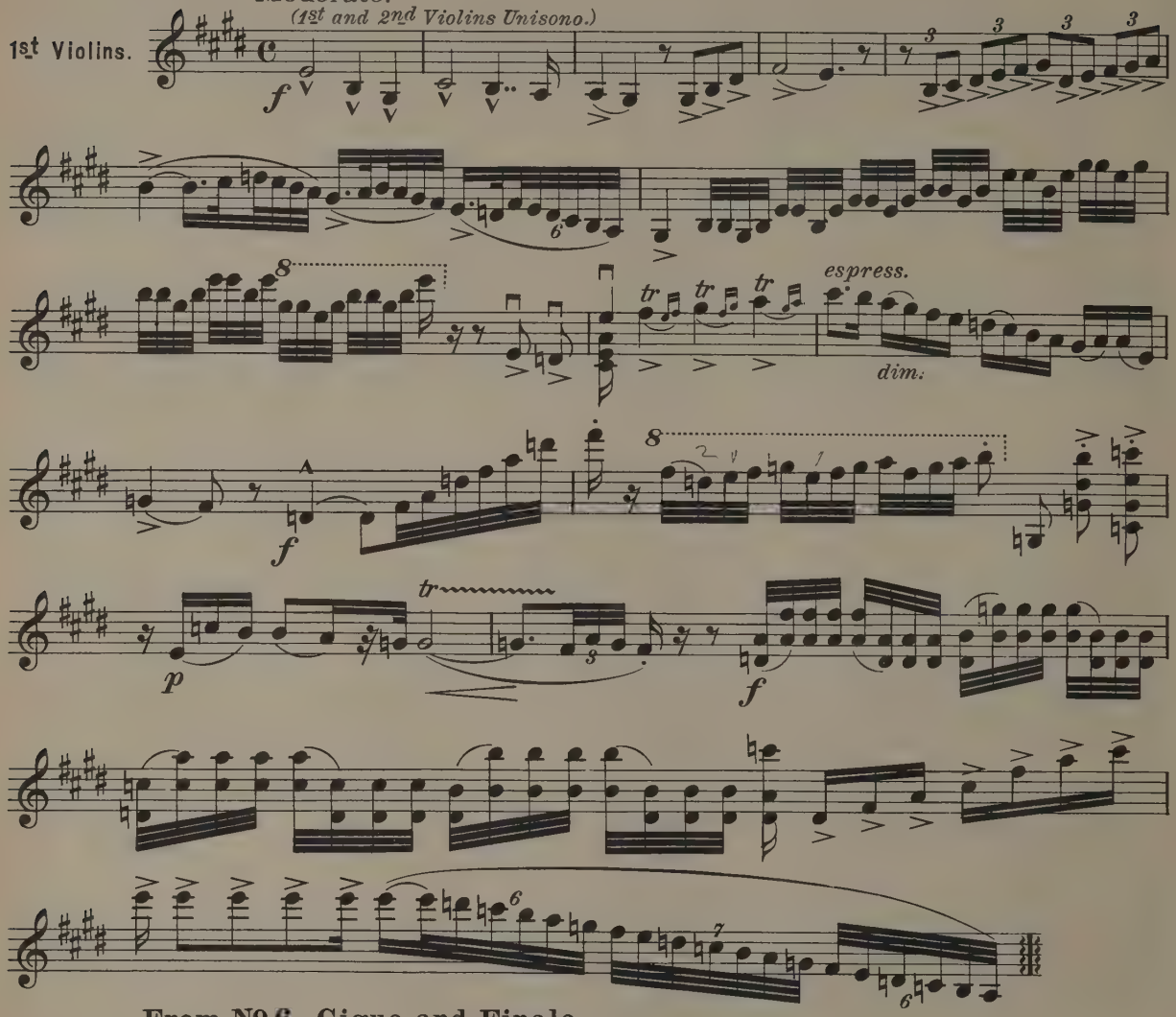
Allegro.

f *p*

Leggierissimo.
pp
pp
1 2 3
cresc.
cresc.
mf
dim.
dim.
Grazioso.
p
p
p

dim.
dim.
pp

Extract from the Ballet-Divertissement
to
Henry VIII.

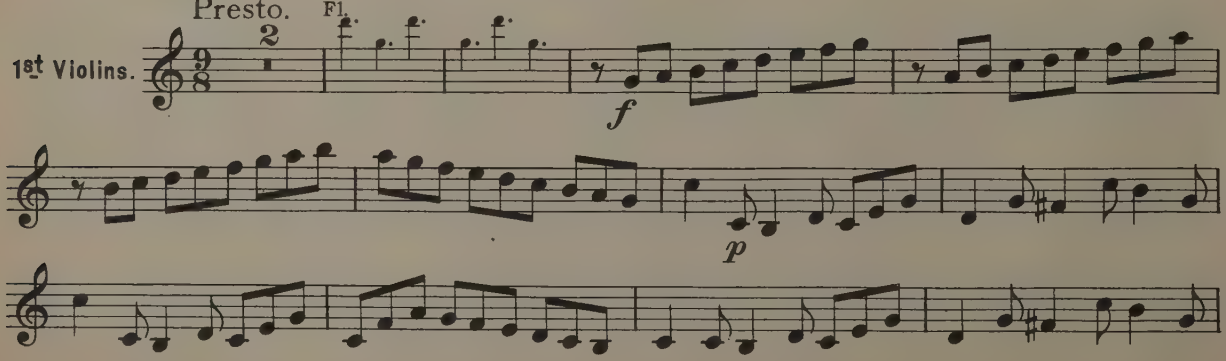
From No 1. Entrance of the Clans.

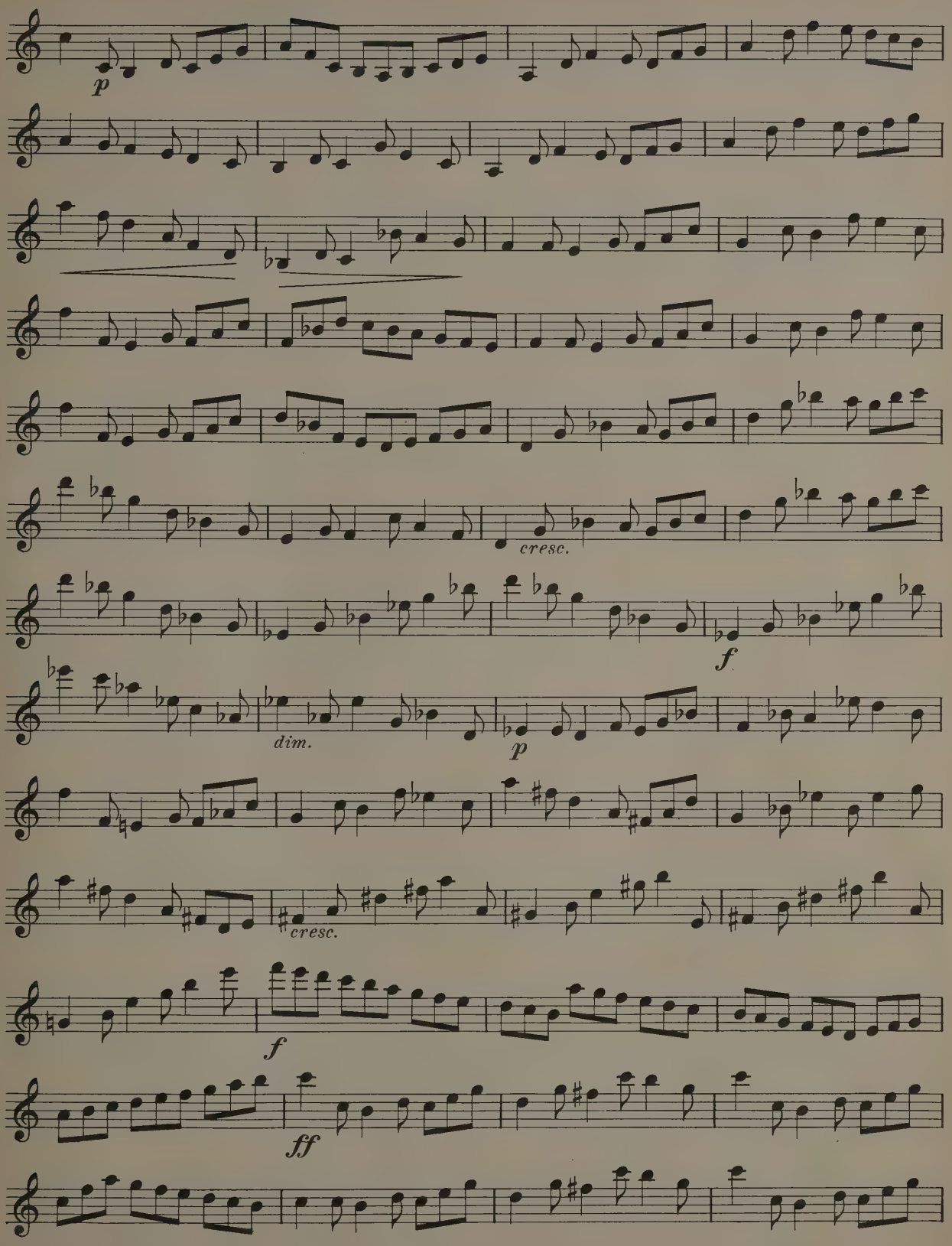
Moderato.

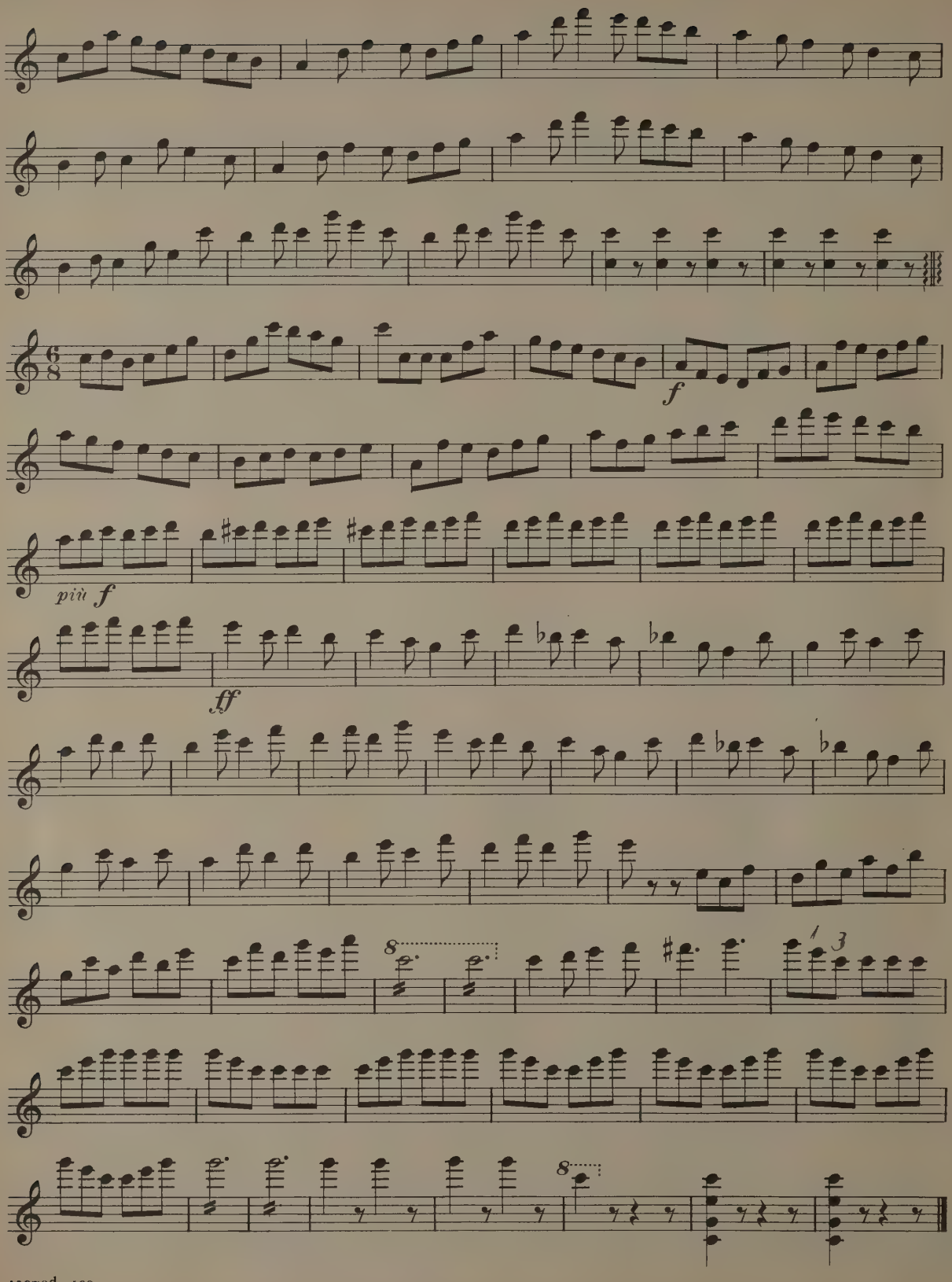


From No 6. Gigue and Finale.

Presto. Fl.




p
cresc.
f
dim.
p
cresc.
f
ff


f
più f
ff
8
8

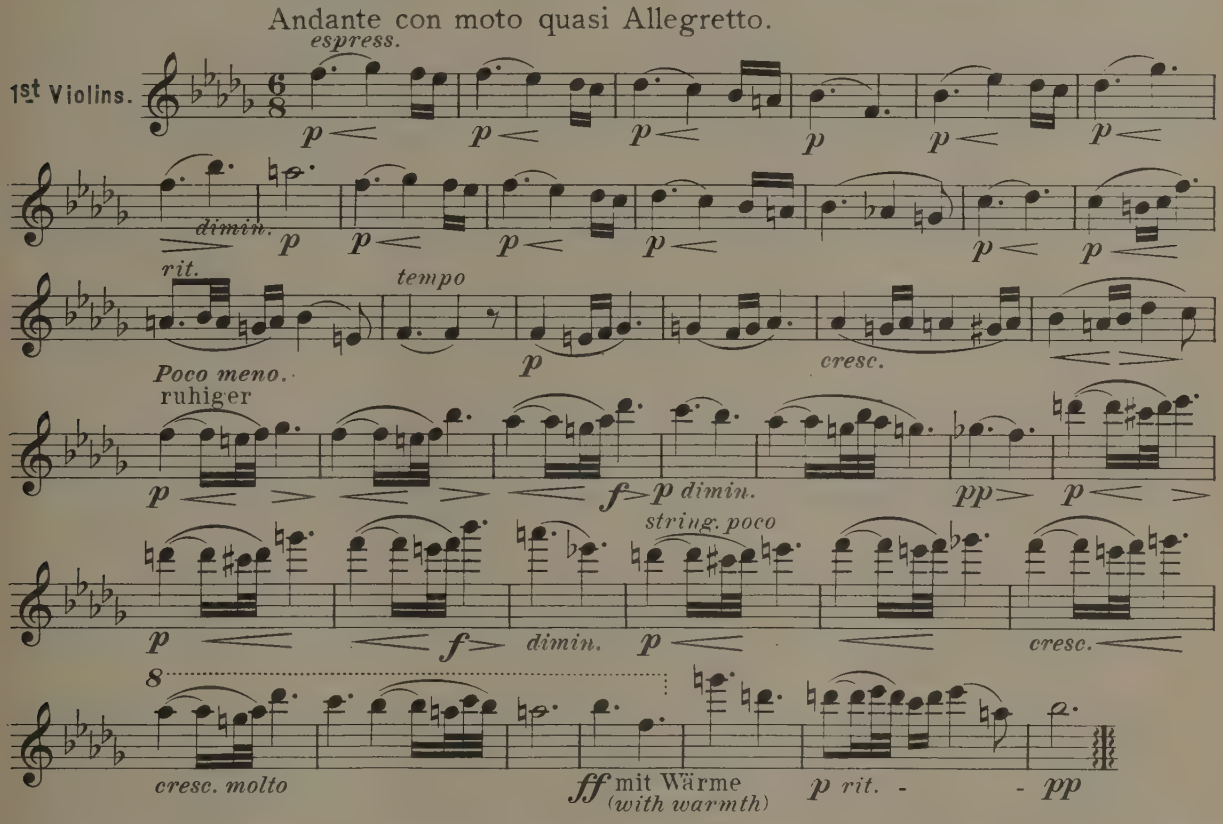
Extracts from the works of Carl Goldmark.

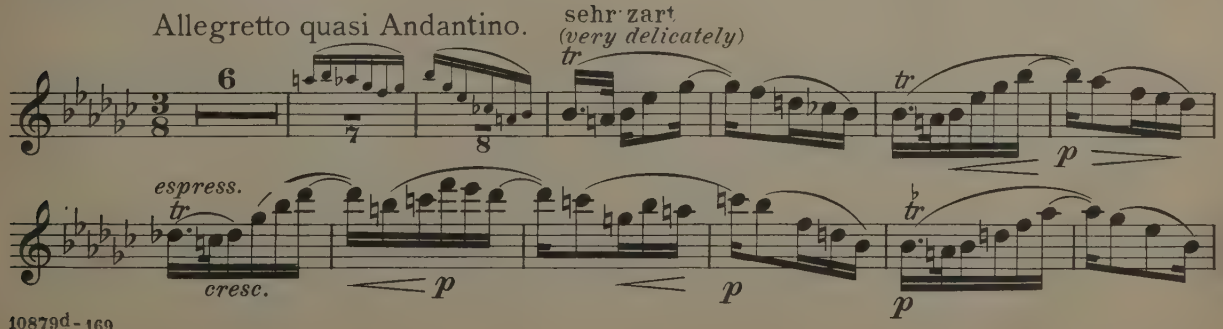
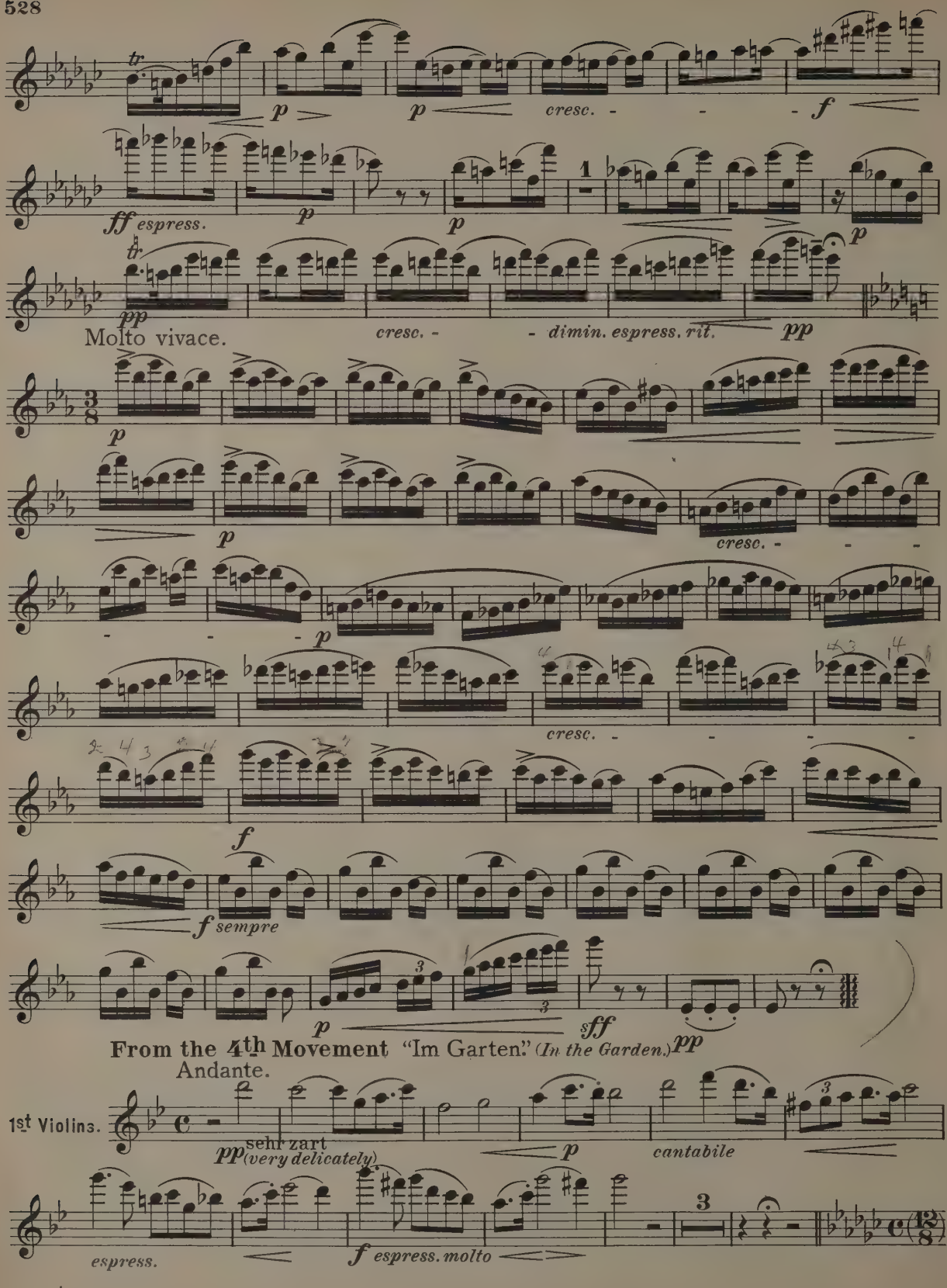
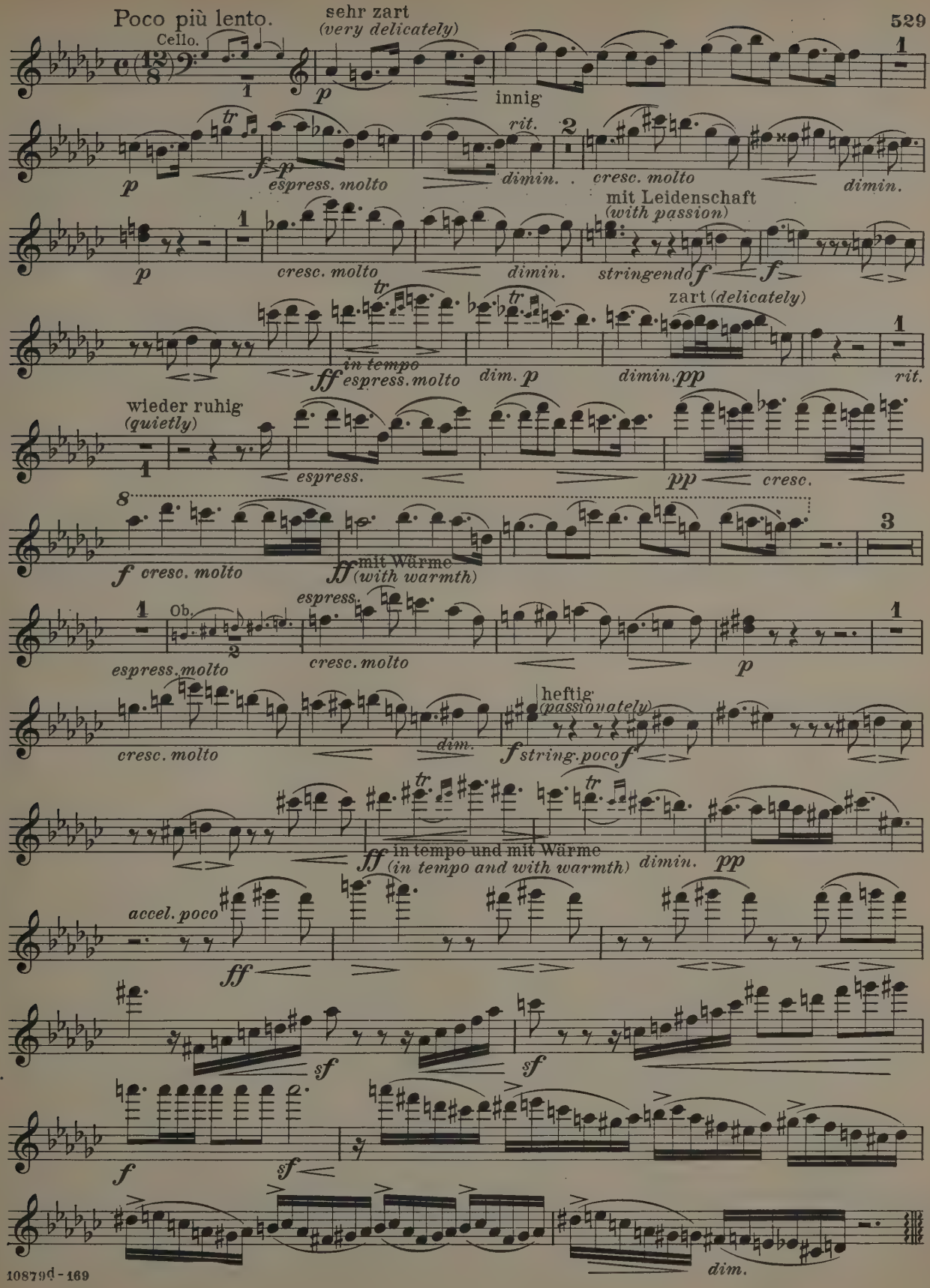
From the "Rustic Wedding" Symphony, Op.26.

This "Ländliche Hochzeit" Symphony is rather a suite than a symphony. It was first performed at a Philharmonic concert in Vienna under Hans Richter in March, **1876**.

The picturesque significance of the various movements, which bear an obvious relationship to the central idea expressed in the title, may be indicated as follows: **1**–Wedding March. **2**–Bridal Song. **3**–Serenade. **4**–In the Garden. **5**–Finale.

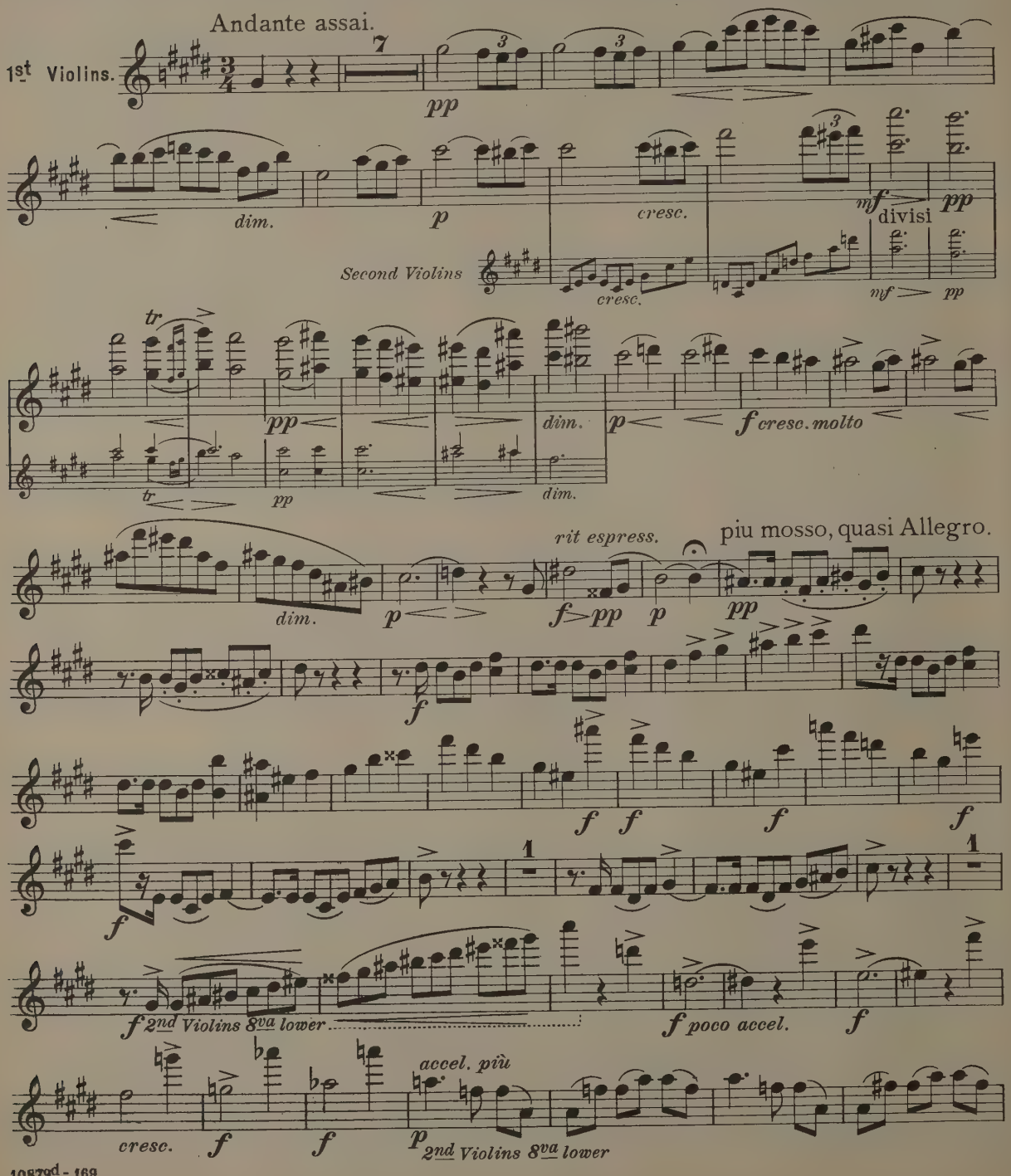
This work abounds in extremely difficult and intricate violin passages, which demand players of extraordinary accomplishments.

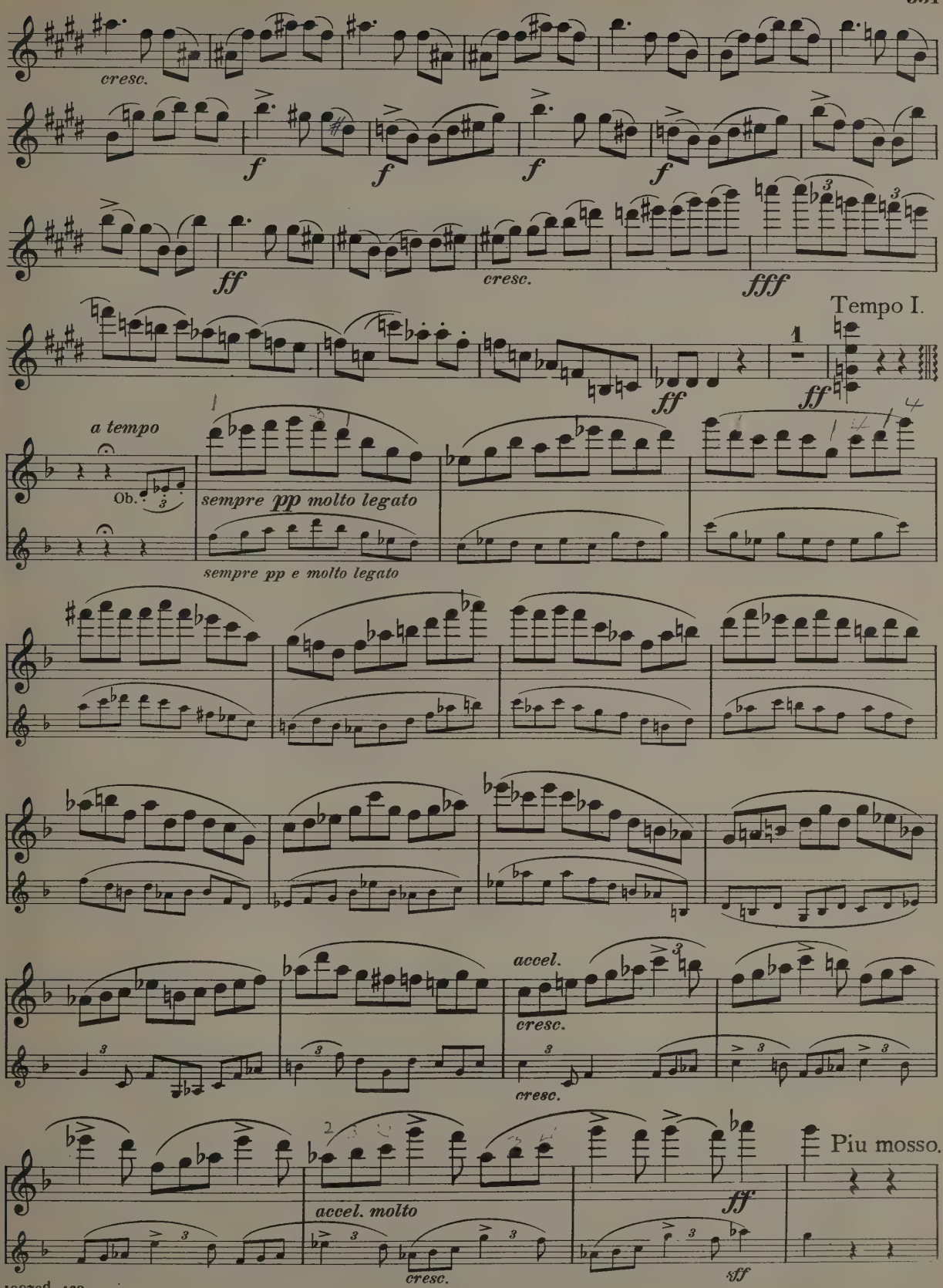


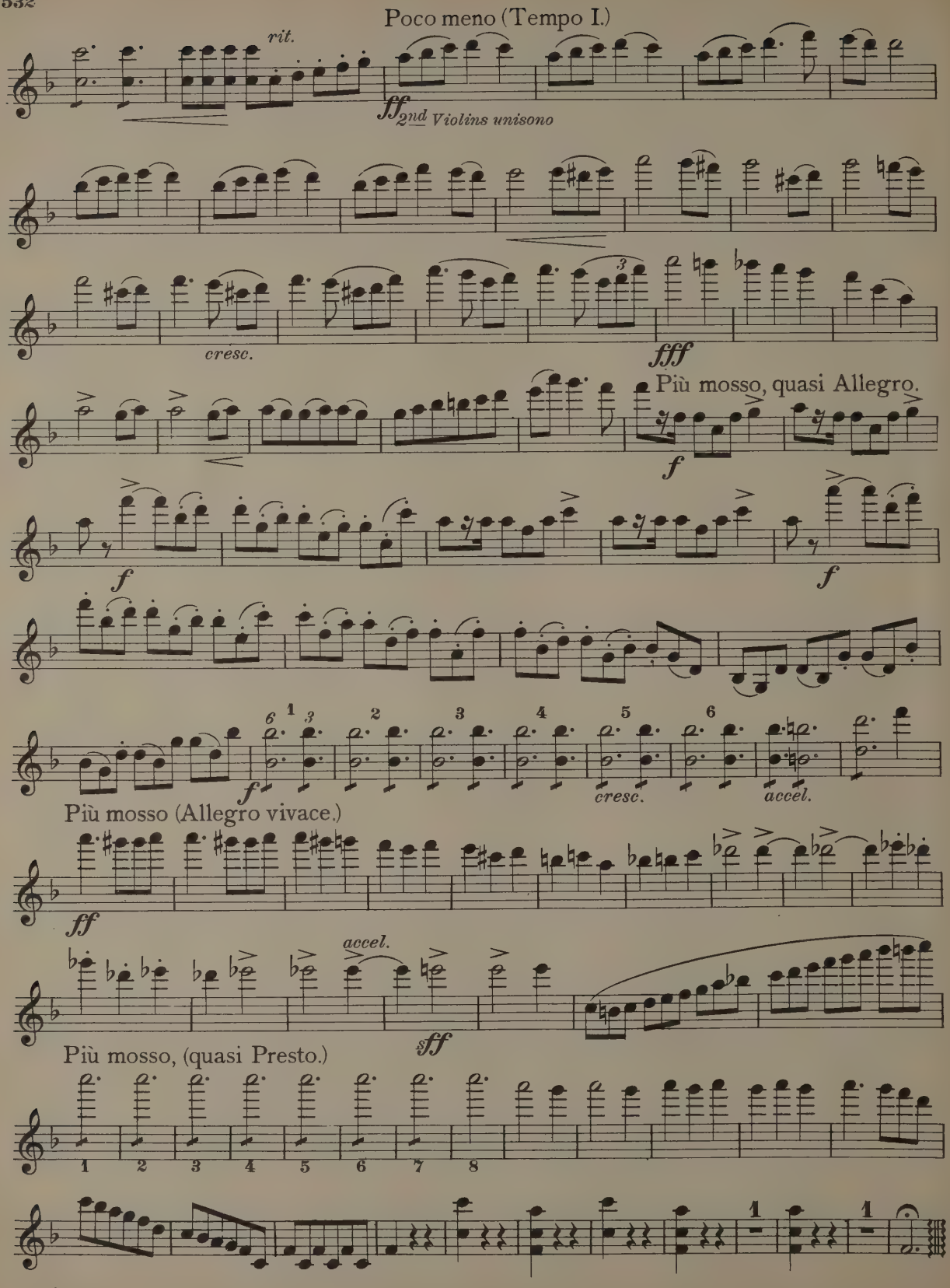
The following movement undoubtedly contains one of the most intricate and difficult first violin parts to be found within the entire range of orchestral writing. The "Molto Vivace" is taken at a very rapid tempo (one in the bar) and was one of the favorite test-pieces for violinists, of the late Theodore Thomas.


p
p
cresc.
f
ff espress.
p
p
1
p
pp
Molto vivace.
cresc.
dimin. espress. rit.
pp
p
p
cresc.
p
cresc.
f
f sempre
p
sff
pp
From the 4th Movement "Im Garten." (In the Garden.)
Andante.
1st Violins.
pp sehr zart (very delicately)
p
cantabile
espress.
f espress. molto

Poco più lento.
Cello.
sehr zart
(very delicately)
innig
rit.
espress. molto
dimin.
cresc. molto
dimin.
mit Leidenschaft
(with passion)
stringendo
cresc. molto
dimin.
in tempo
espress. molto
dim. p
zart (delicately)
dimin. pp
rit.
wieder ruhig
(quietly)
espress.
pp
cresc.
f cresc. molto
mit Wärme
(with warmth)
Ob.
espress. molto
espress.
cresc. molto
p
cresc. molto
dim.
heftig
(passionately)
string. poco
in tempo und mit Wärme
(in tempo and with warmth)
dimin.
pp
accel. poco
ff
sf
sf
f
sf
dim.

From the "Sakuntala" Overture, Op.13.

This is one of the best-liked and most successful concert overtures in the whole range of orchestral music. Its appearance made the composer famous, and ever since its first performance at Vienna in December, **1865**, it has been in the concert repertoire of all prominent European orchestras, and also in that of all important American symphony orchestras since **1877**. The music is based upon a famous Indian drama, "Sakuntala" by Kalidussa. In this composition wonderful melodic invention and absolute mastery of the technic of orchestral scoring vie with the most fascinating barbaric splendor and brilliancy. It is one of the most effective concert overtures ever written.



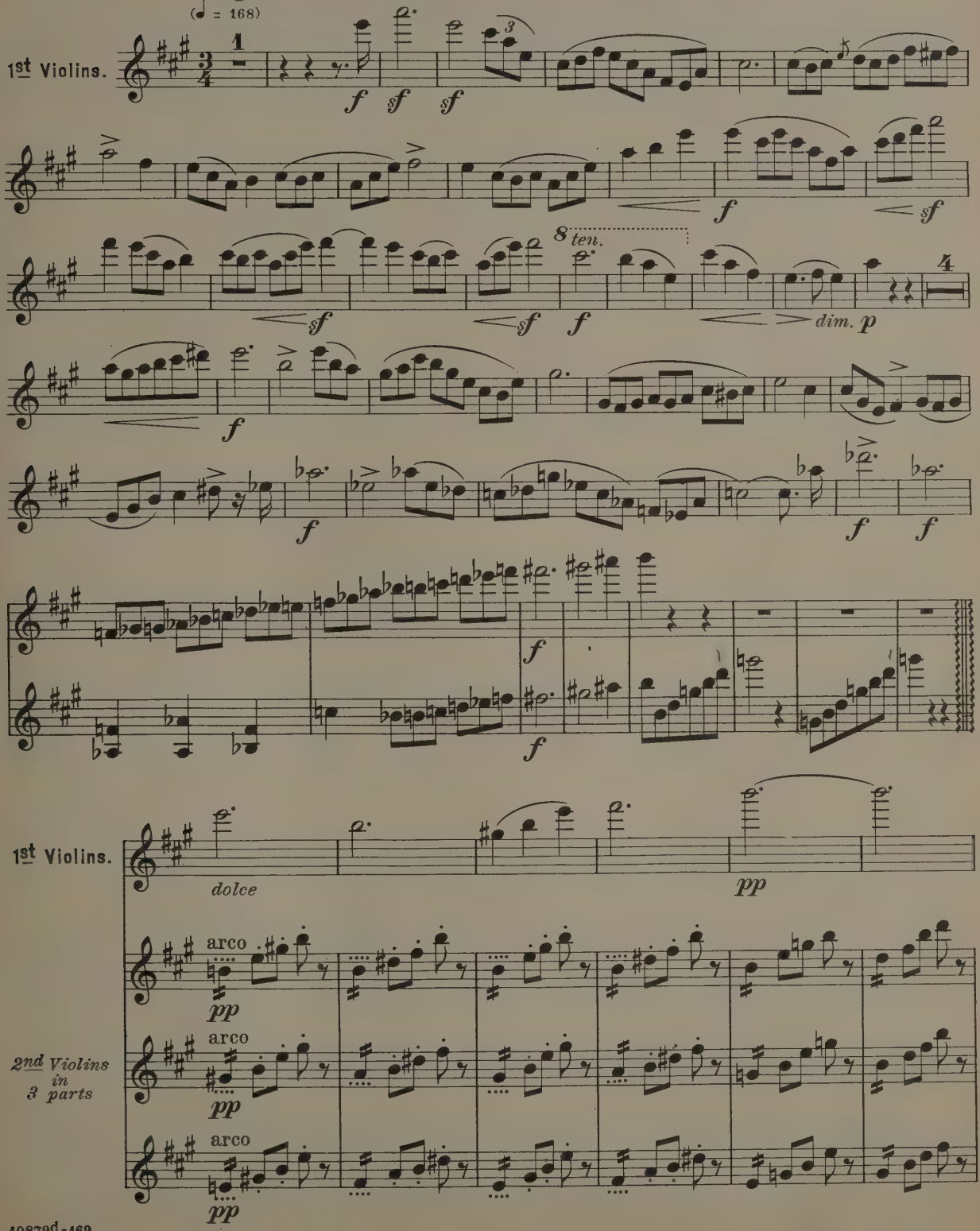

cresc.
f
f
f
f
ff
cresc.
fff
Tempo I.
1
ff
ff
a tempo
Ob.
sempre pp molto legato
sempre pp e molto legato
accel.
cresc.
cresc.
Piu mosso.
accel. molto
cresc.
ff
sff

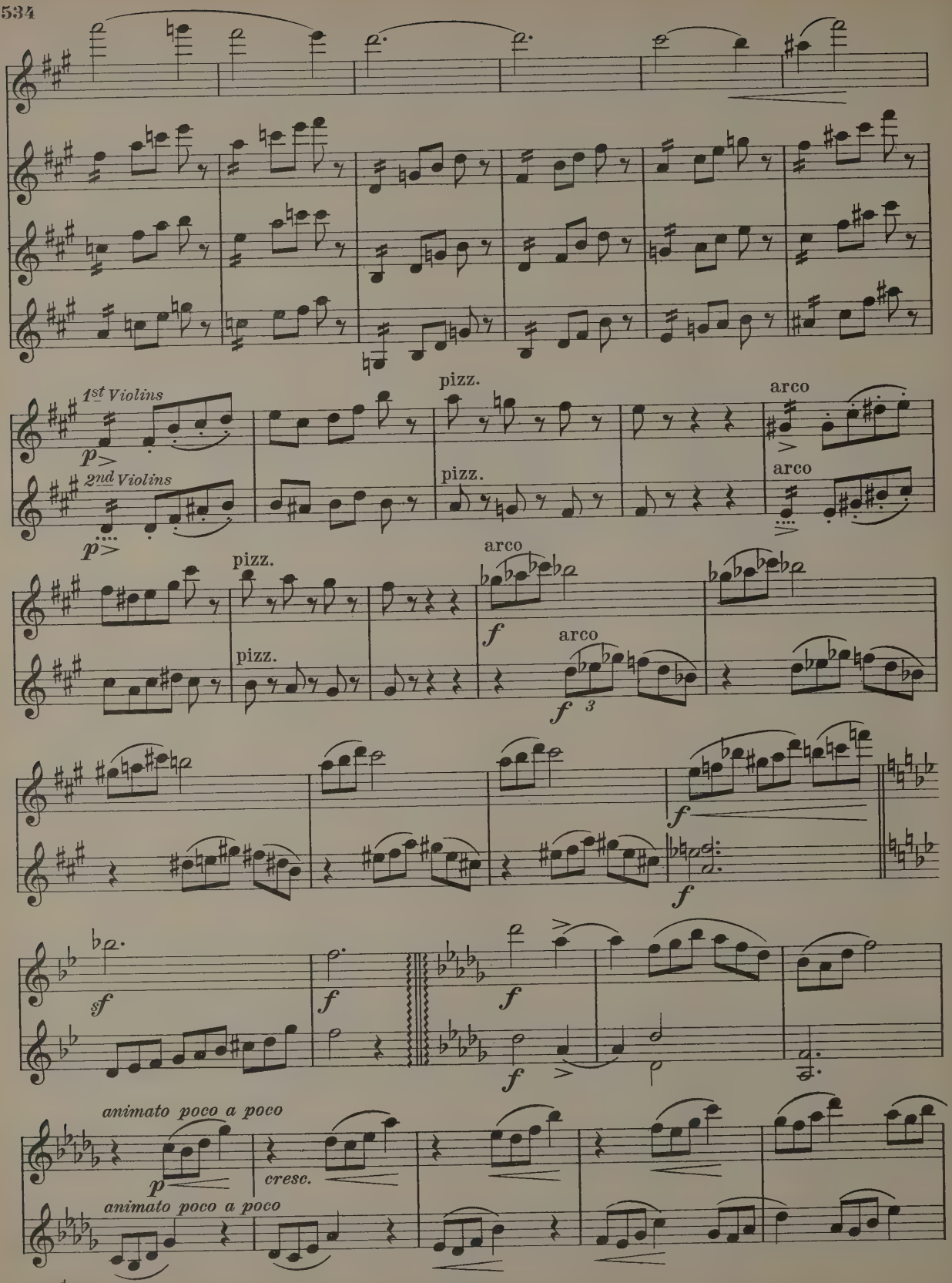

Poco meno (Tempo I.)
rit.
ff 2nd Violins unisono
cresc.
fff
Più mosso, quasi Allegro.
f
f
f
cresc.
accel.
Più mosso (Allegro vivace.)
ff
accel.
sff
Più mosso, (quasi Presto.)
1 2 3 4 5 6 7 8

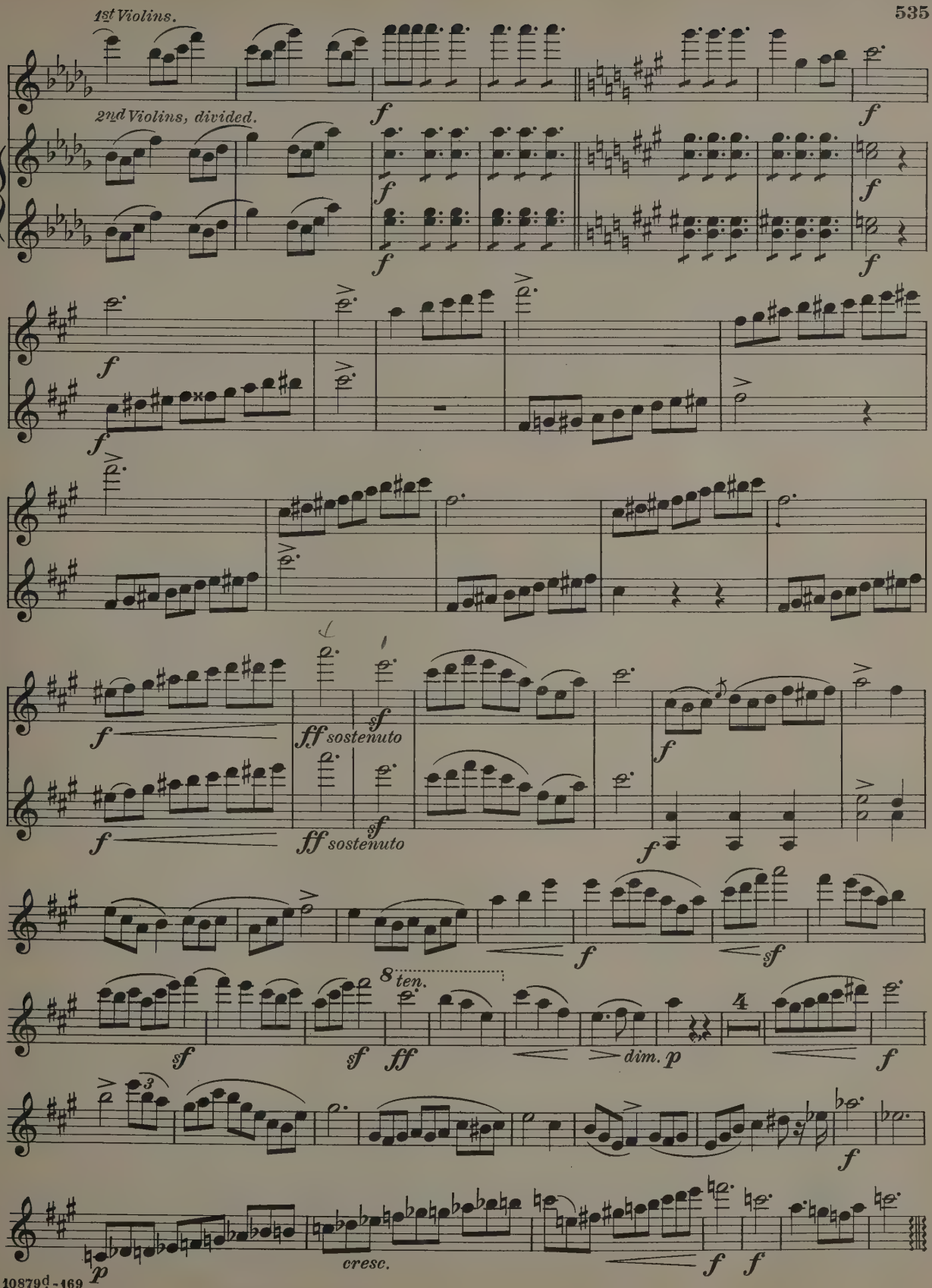
From the "Im Frühling" Overture.

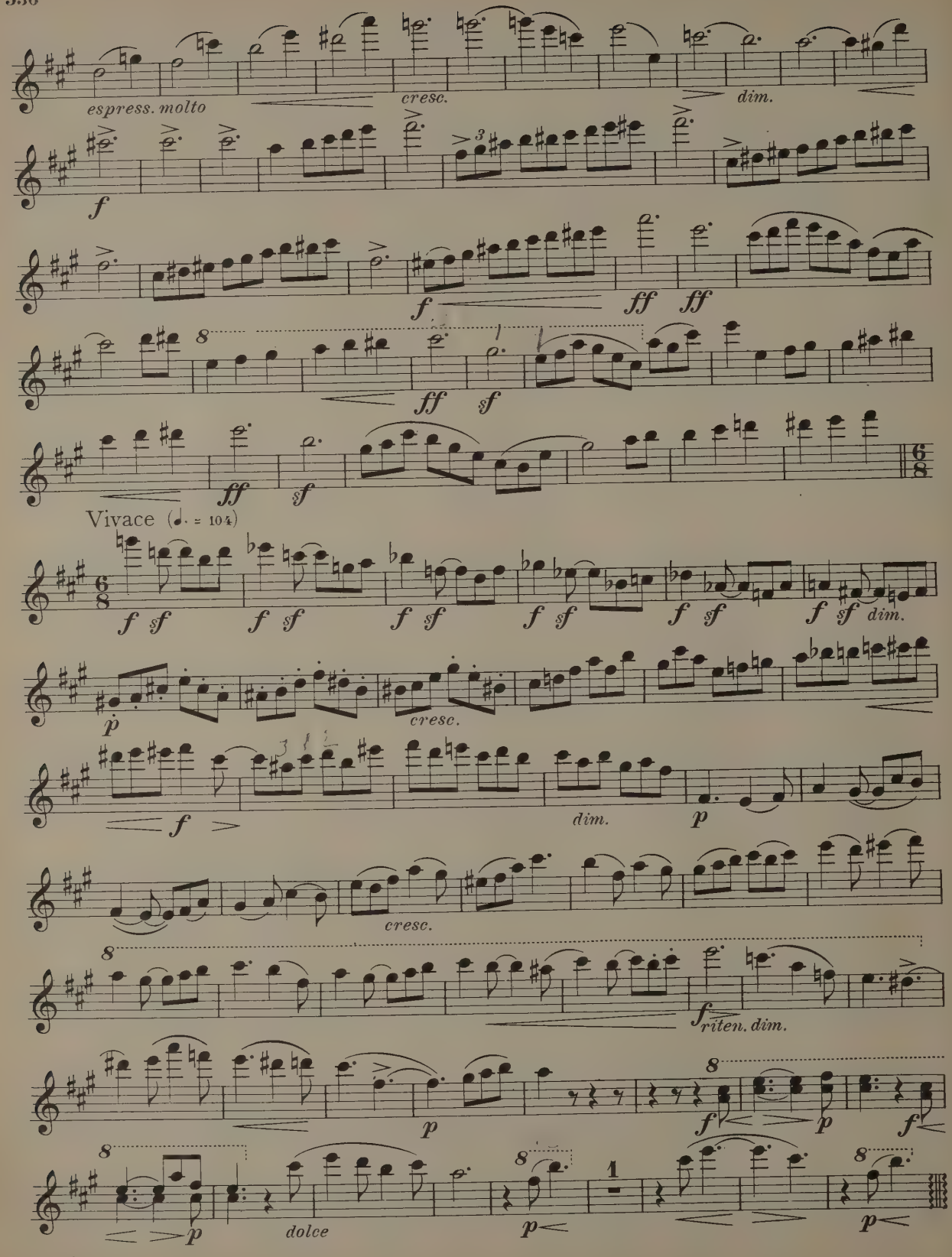
(In Spring.)

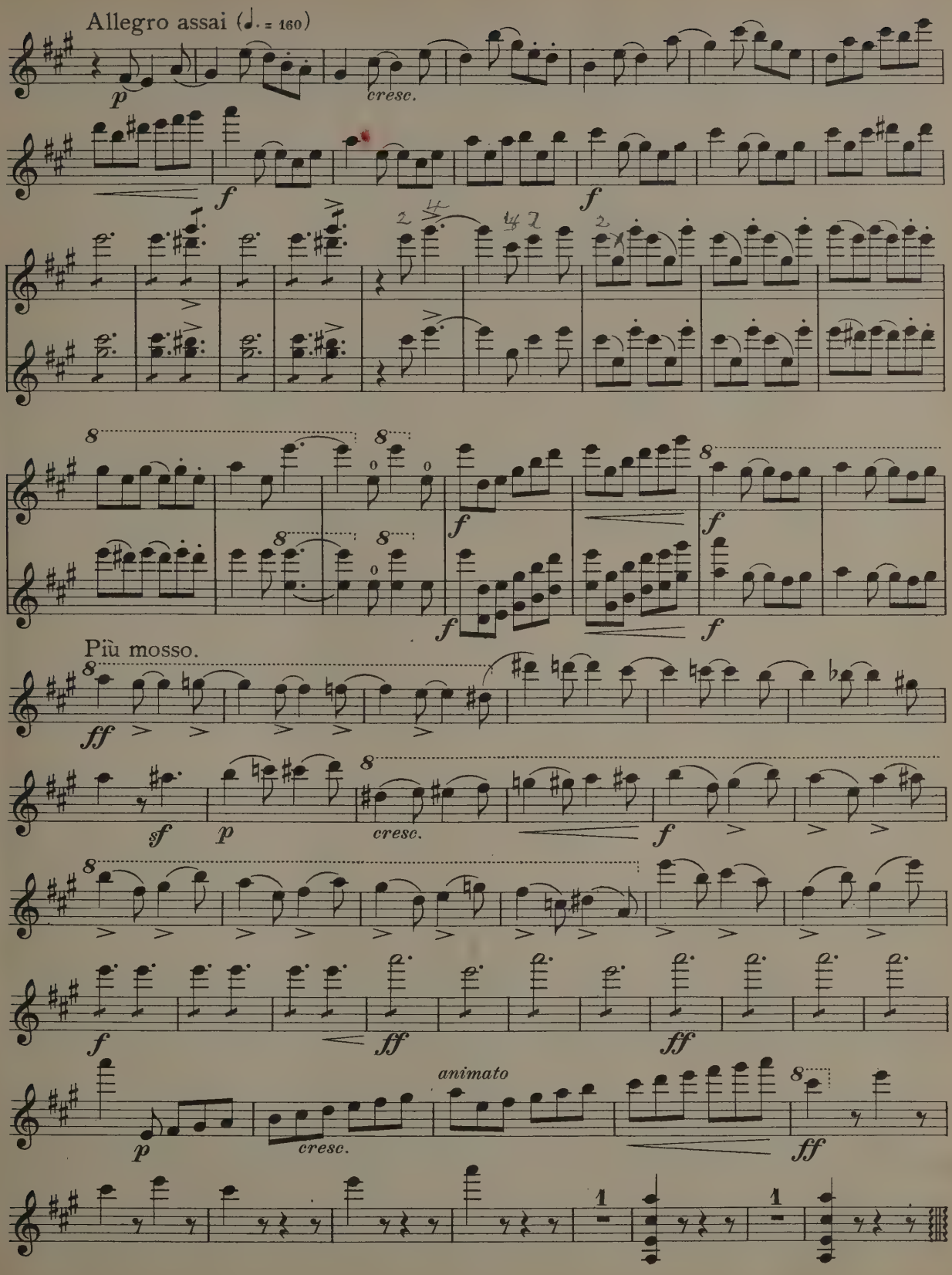
Allegro moderato (*Feurig schwungvoll.—With fiery enthusiasm.*)




1st Violins
2nd Violins
p
pizz.
arco
f
sf
animato poco a poco
cresc.


1st Violins.
2nd Violins, divided.
f
ff sostenuto
sf
8 ten.
4
dim. p
cresc.
p

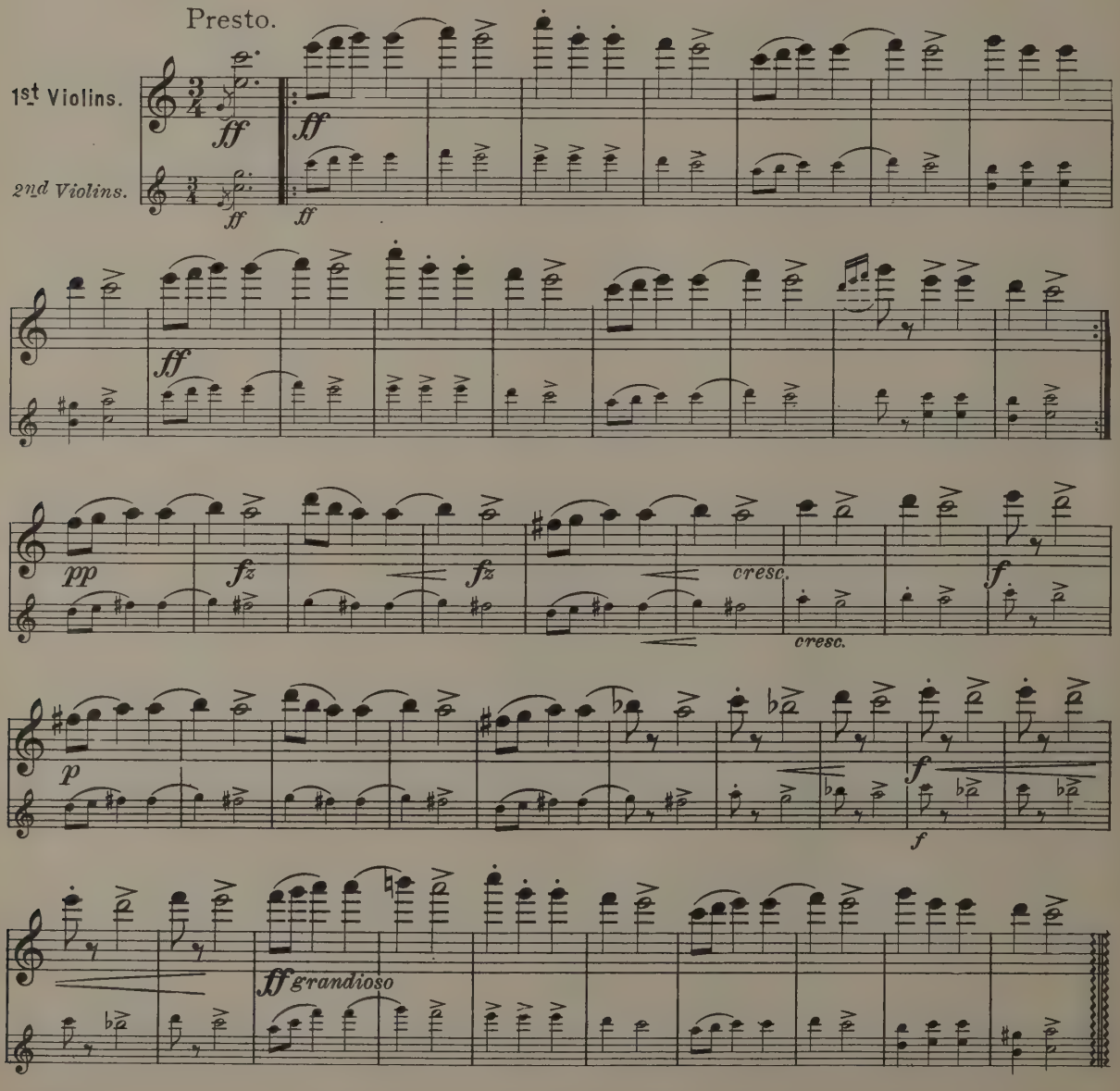

espress. molto
cresc.
dim.
f
f
ff ff
ff sf
ff sf
Vivace (♩. = 104)
f sf f sf f sf f sf f sf f sf dim.
p
cresc.
f
dim.
p
cresc.
f
riten. dim.
p
f
p
f
p
dolce
p
p
p

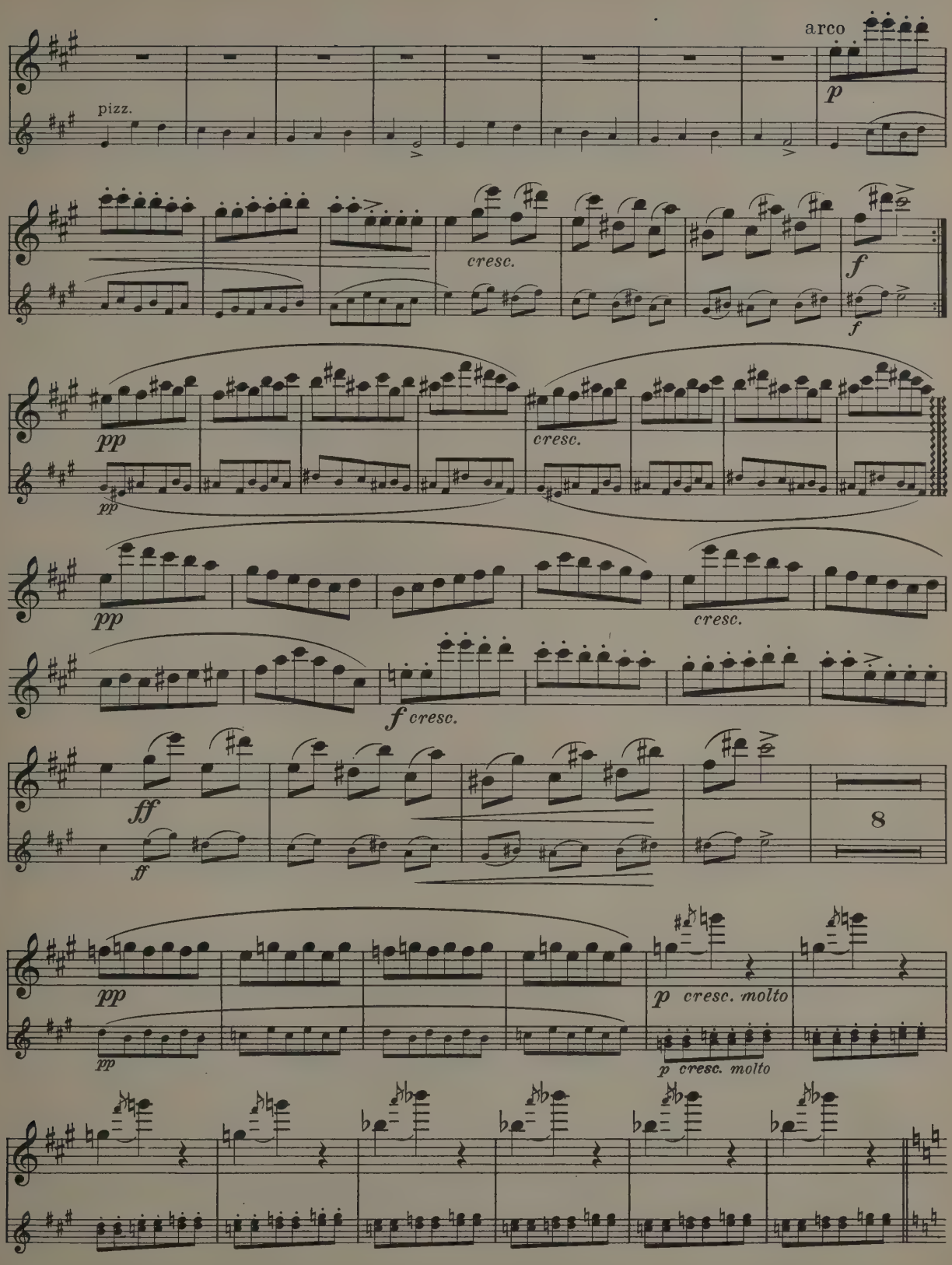

Allegro assai (♩. = 160)
p
cresc.
f
f
8
8
8
8
f
f
f
f
Più mosso.
8
ff
sf
p
8
cresc.
f
8
f
ff
ff
animato
8
p
cresc.
ff
1
1

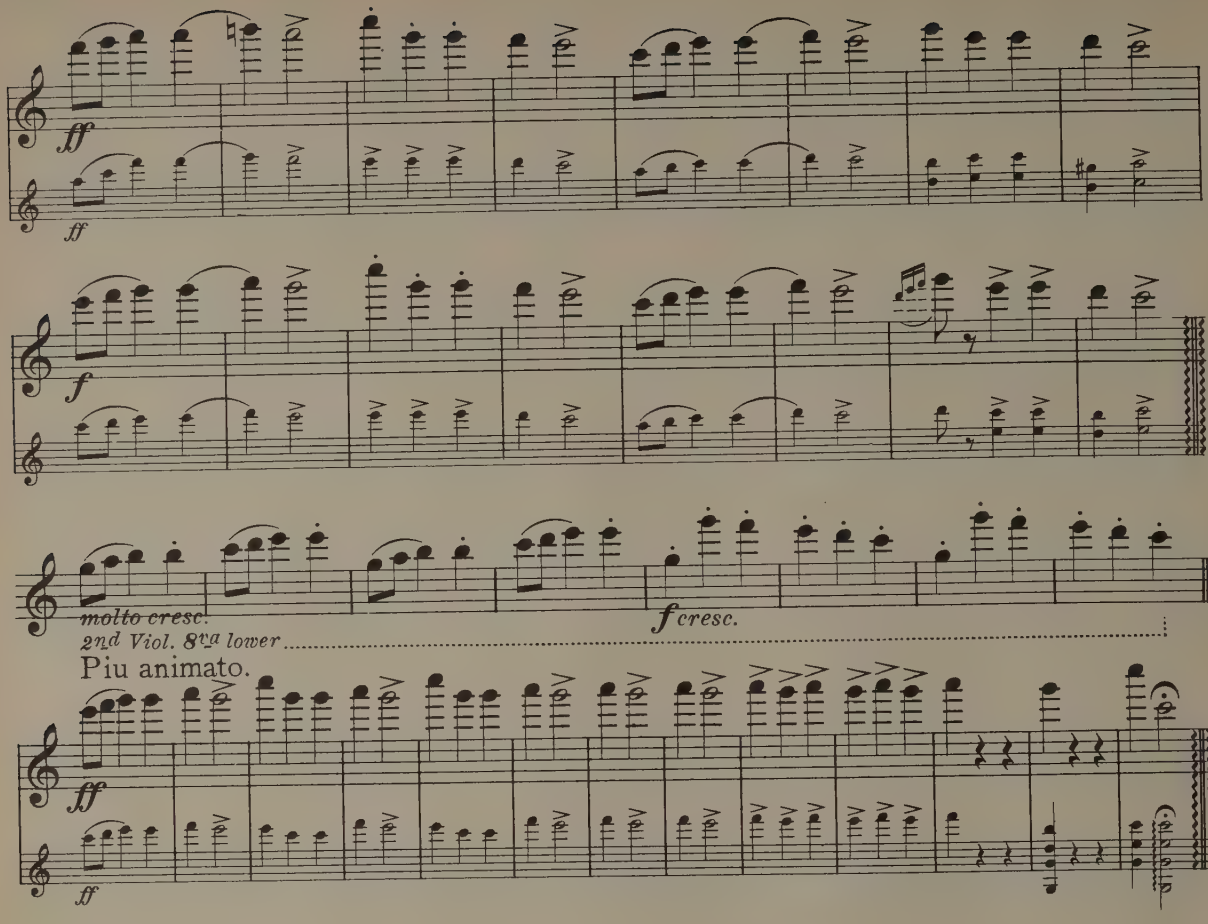
Extracts from the works of A. Dvořák.

From the Slavonic Dances, Op. 46, Book I.

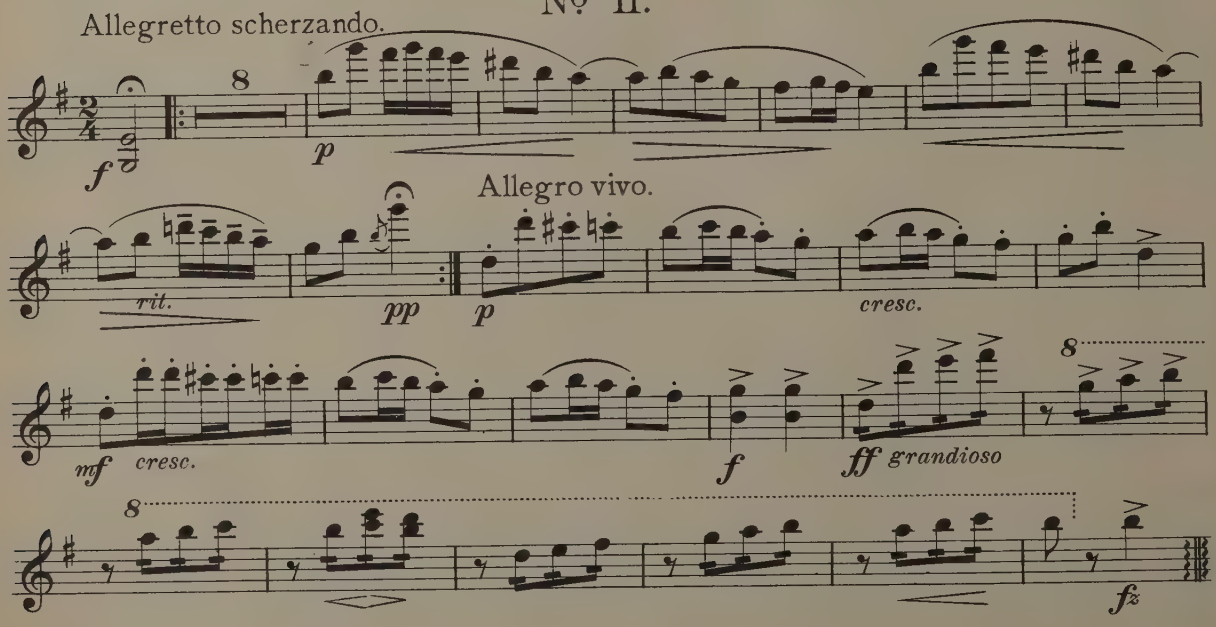
Although Dvořák had succeeded in obtaining the artist's stipend granted annually in Vienna by the State to deserving young artists without means, in acknowledgement of the merits of the compositions which had accompanied his application, no further recognition of his talents was forthcoming until Brahms was appointed one of the committee of examiners. It was he who paved the way for Dvořák by securing a publisher for the Slavonic Dances, Op. **46**. These immediately attracted the attention of the musical critics, and became deservedly popular owing to their unaffected and natural style, and their fluent, brilliant and effective orchestration. Later on the composer added a second series of Dances, op. **72**, which, like the first, comprises two sets.

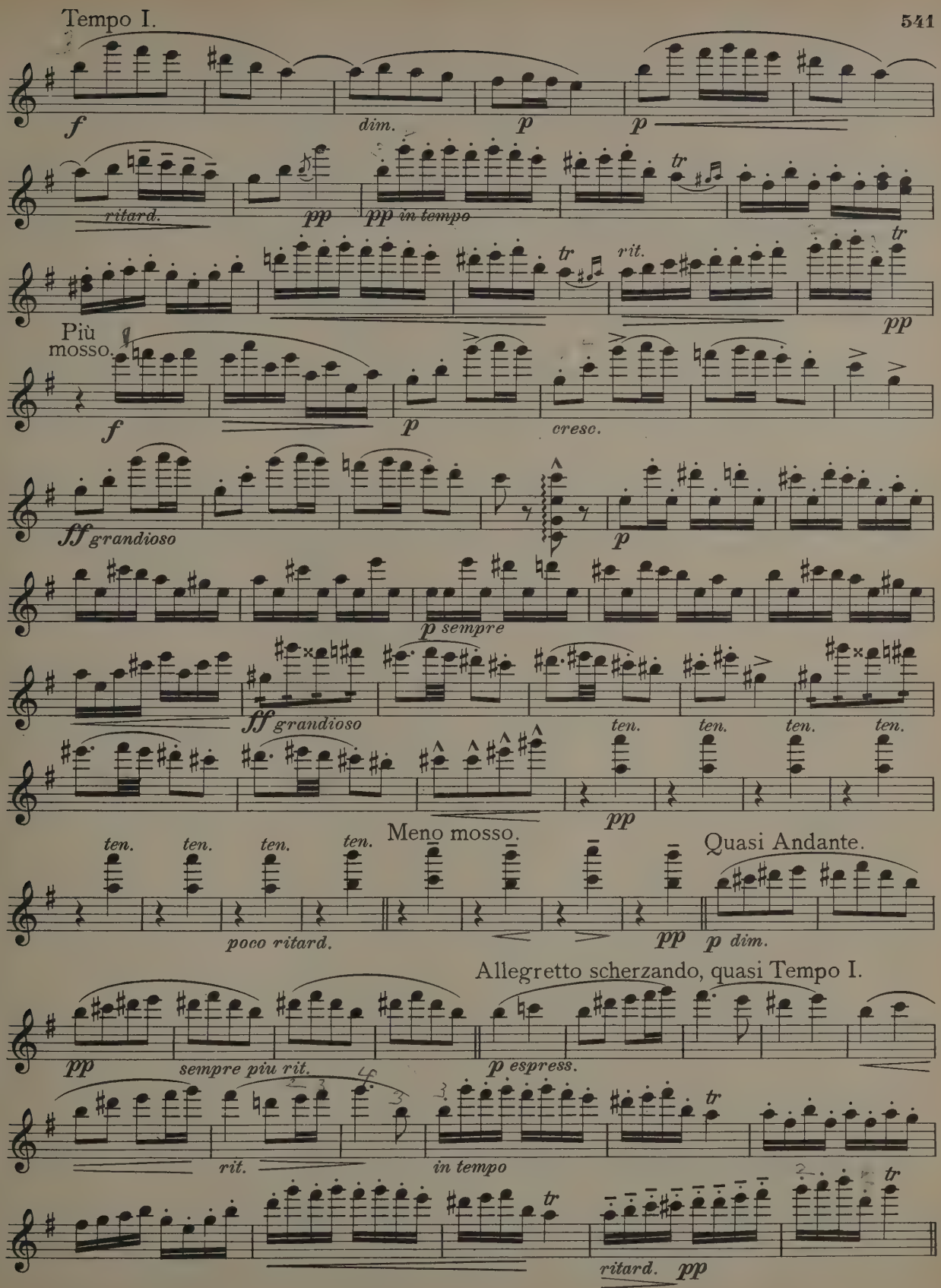


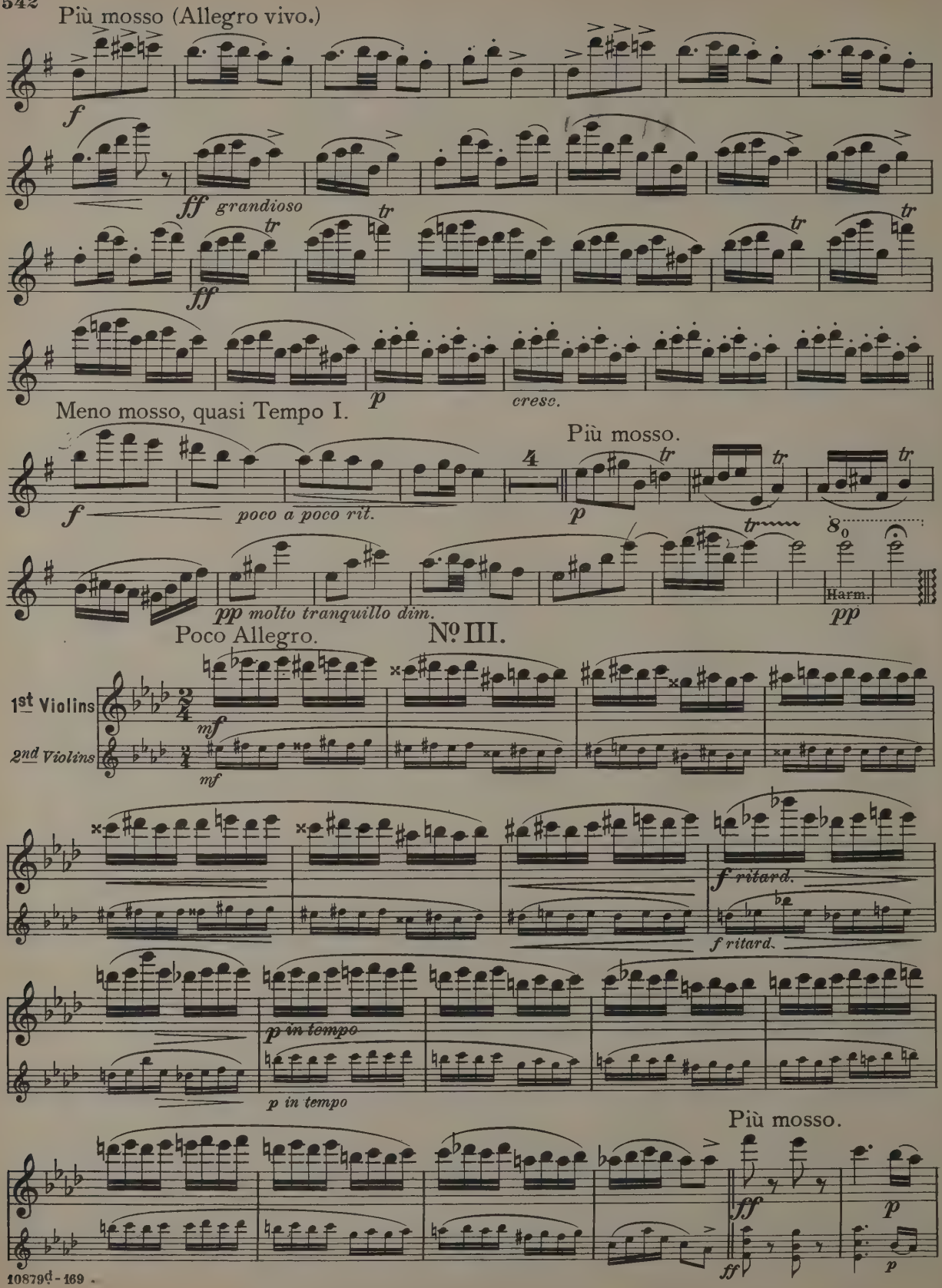

arco
pizz.
p
cresc.
f
f
pp
pp
cresc.
pp
cresc.
f cresc.
ff
ff
8
pp
pp
p cresc. molto
p cresc. molto


ff
ff
f
molto cresc.
2nd Viol. 8va lower
f cresc.
Piu animato.
ff
ff

Nº II.


Allegretto scherzando.
8
f
p
Allegro vivo.
rit.
pp
p
cresc.
mf
cresc.
f
ff grandioso
8
8
fz


Tempo I.
f
dim.
p
p
ritard.
pp
pp in tempo
tr
rit.
tr
pp
Più mosso.
f
p
cresc.
ff grandioso
p
p sempre
ff grandioso
ten. ten. ten. ten.
pp
Meno mosso.
ten. ten. ten. ten.
poco ritard.
pp
Quasi Andante.
p dim.
Allegretto scherzando, quasi Tempo I.
pp
sempre piu rit.
p espress.
rit.
in tempo
tr
tr
ritard. pp


Più mosso (Allegro vivo.)
f
ff grandioso
tr
ff
p
cresc.
Meno mosso, quasi Tempo I.
Più mosso.
4
f
poco a poco rit.
p
tr
8
pp molto tranquillo dim.
Harm.
pp
Poco Allegro.
No III.
1st Violins
2nd Violins
mf
mf
f ritard.
f ritard.
p in tempo
p in tempo
Più mosso.
ff
p
ff
p

Più animato.

ff p p

ff p p

cresc. ff

p cresc. ff

p cresc. ff

Slavonic Dances, Op.46, Book II.

Nº V.

Allegro vivace.

1st Violins. p fz fz fz fz cresc. f

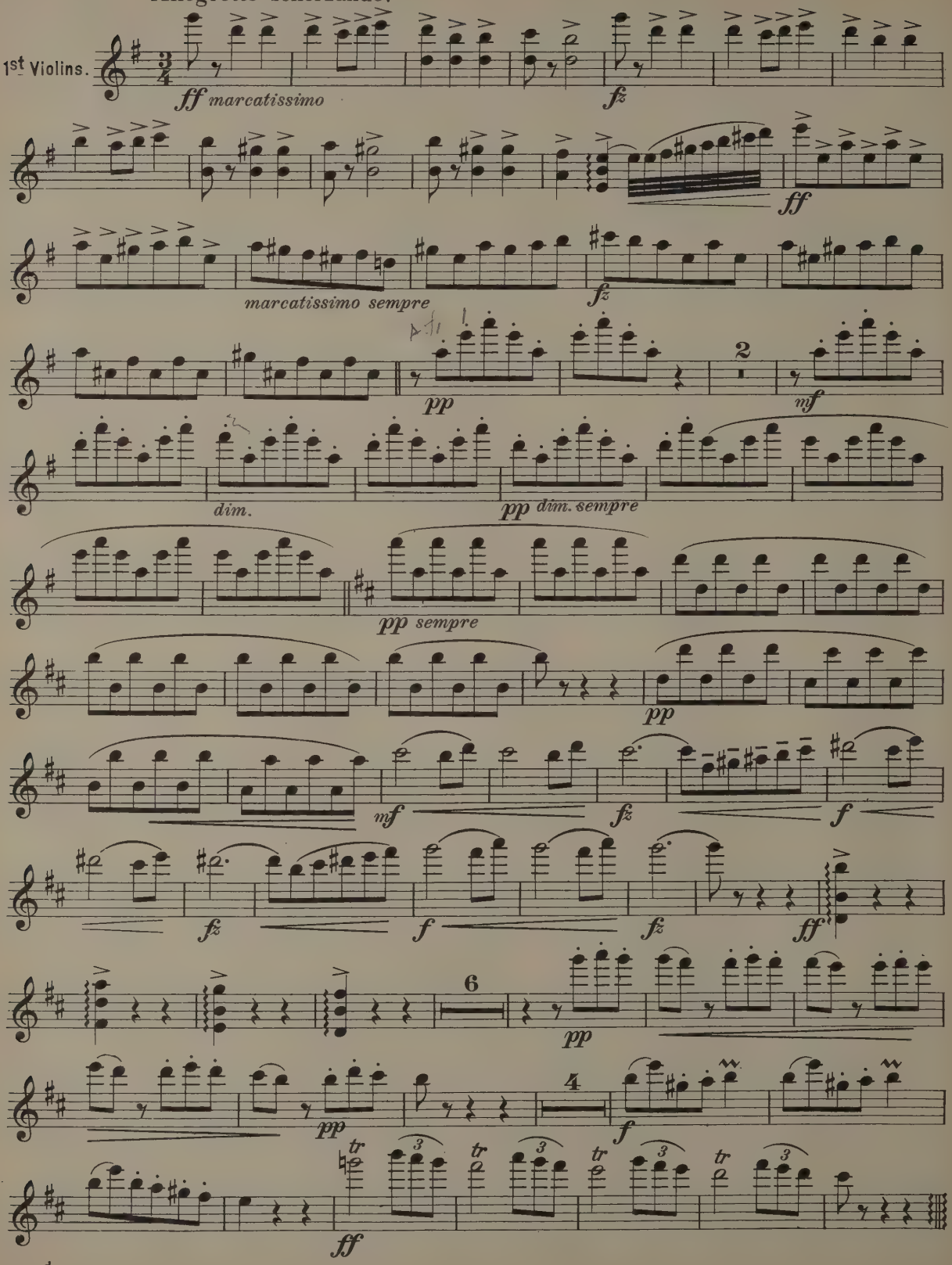
2nd Viol. pp pp

p dim. molto p dim. molto

ppp simile pp

Nº VI.

Allegretto scherzando.

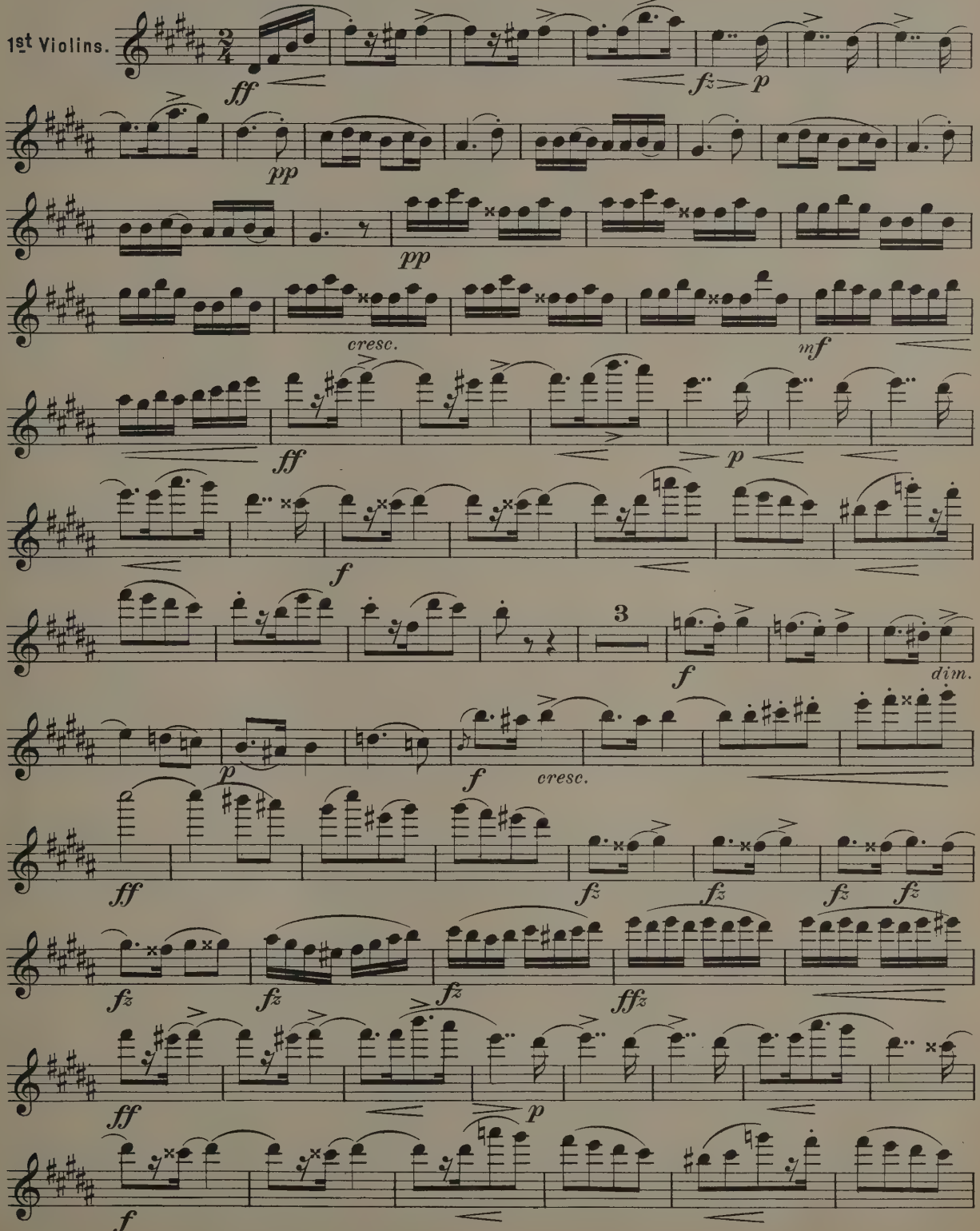


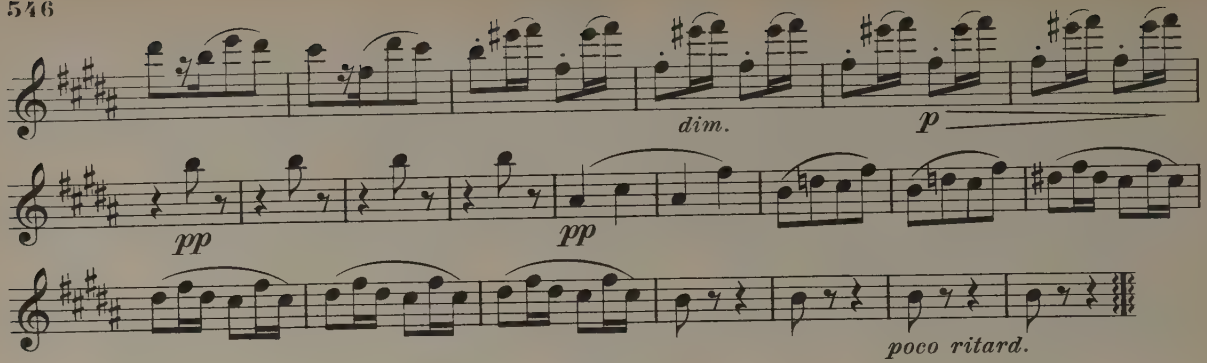
New- Slavonic Dances.

Op. 72. Book I.

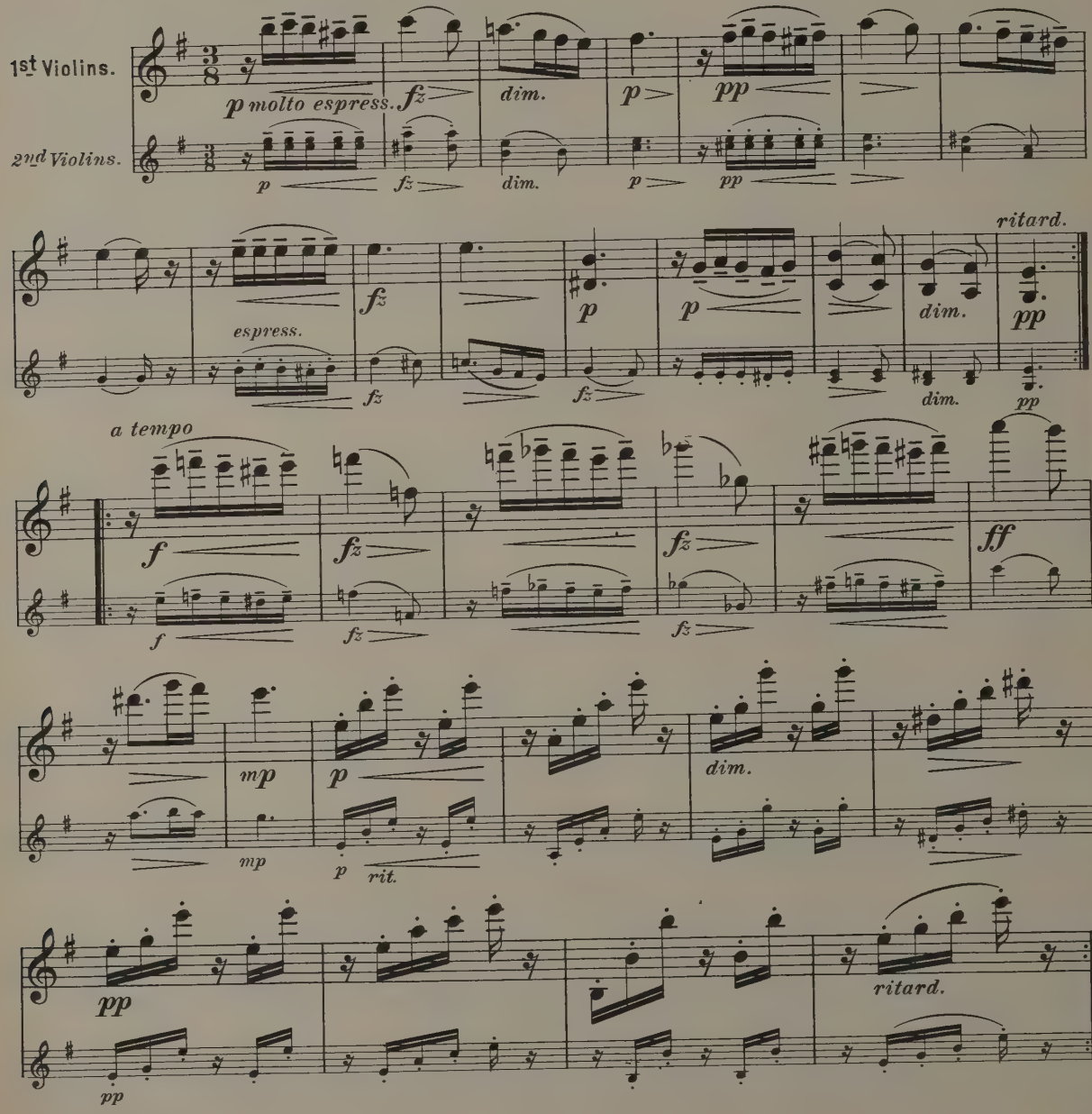
No 1.

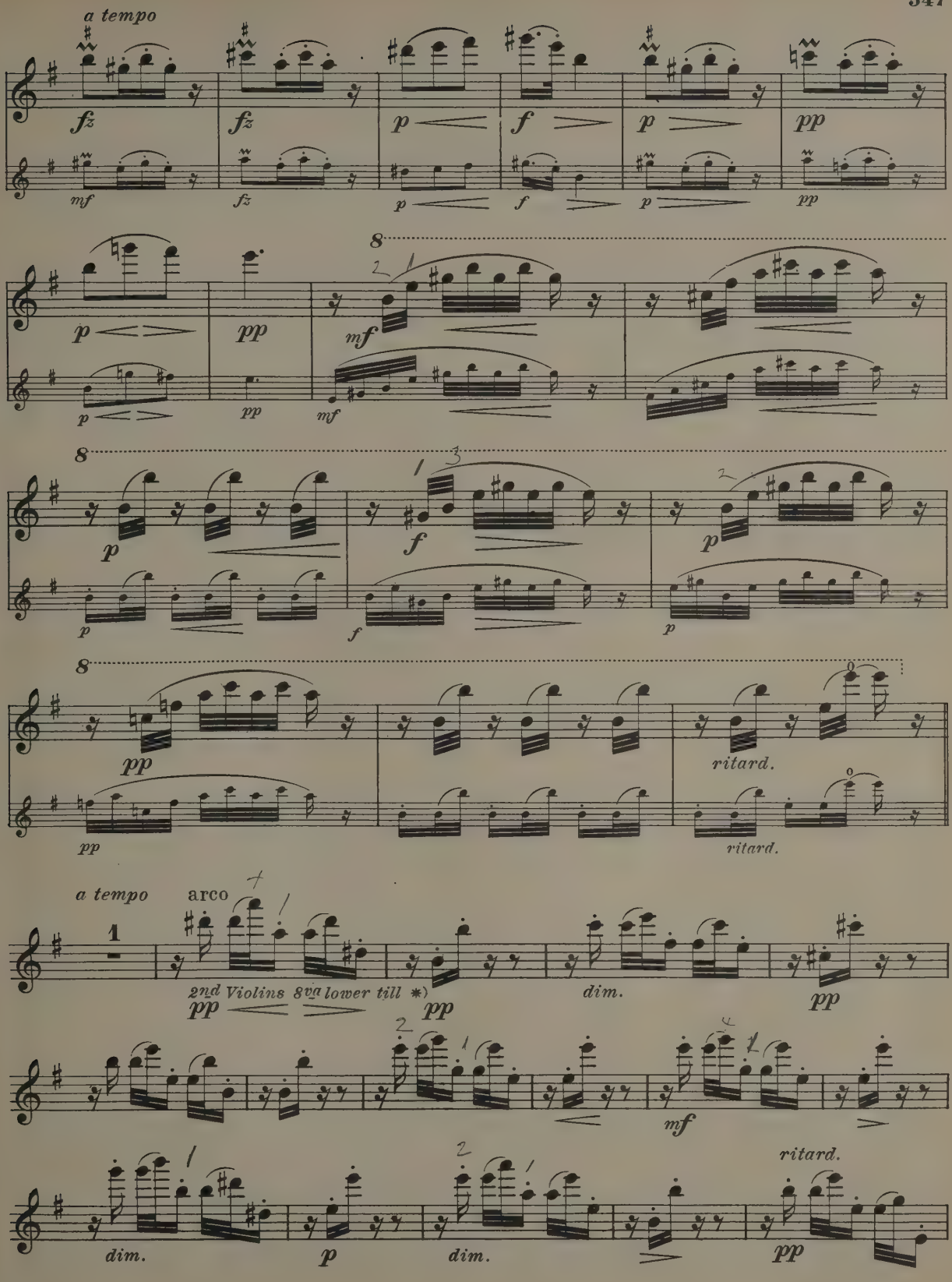
Molto vivace.





Allegretto grazioso. Nº 2.




a tempo
fz
fz
p
f
p
pp
mf
fz
p
f
p
pp
8
p
pp
mf
p
pp
mf
8
p
f
p
p
f
p
8
pp
pp
ritard.
ritard.
a tempo
arco
1
2nd Violins 8va lower till *)
pp
pp
dim.
pp
mf
ritard.
dim.
p
dim.
pp

a tempo

f fz fz ff

mp p p

pp ritard

in tempo

mf fz p f p

pp poco a poco ritard.

p cresc. dim. p ppp

New Slavonic Dances.

Op. 72. Book II.

Vivace. No 5.

1st Violins.

p cresc. f

p cresc. f ff fz fz

fz fz fz fz

ritard. in tempo

dim. p p cresc. fz

f ffz ff

Allegro vivace.

Nº 7.

1st Violins.

ff *ff*

fz *f*

ff 2 *ff* pizz. *p*

arco *f*

Poco più mosso.

ff

ff

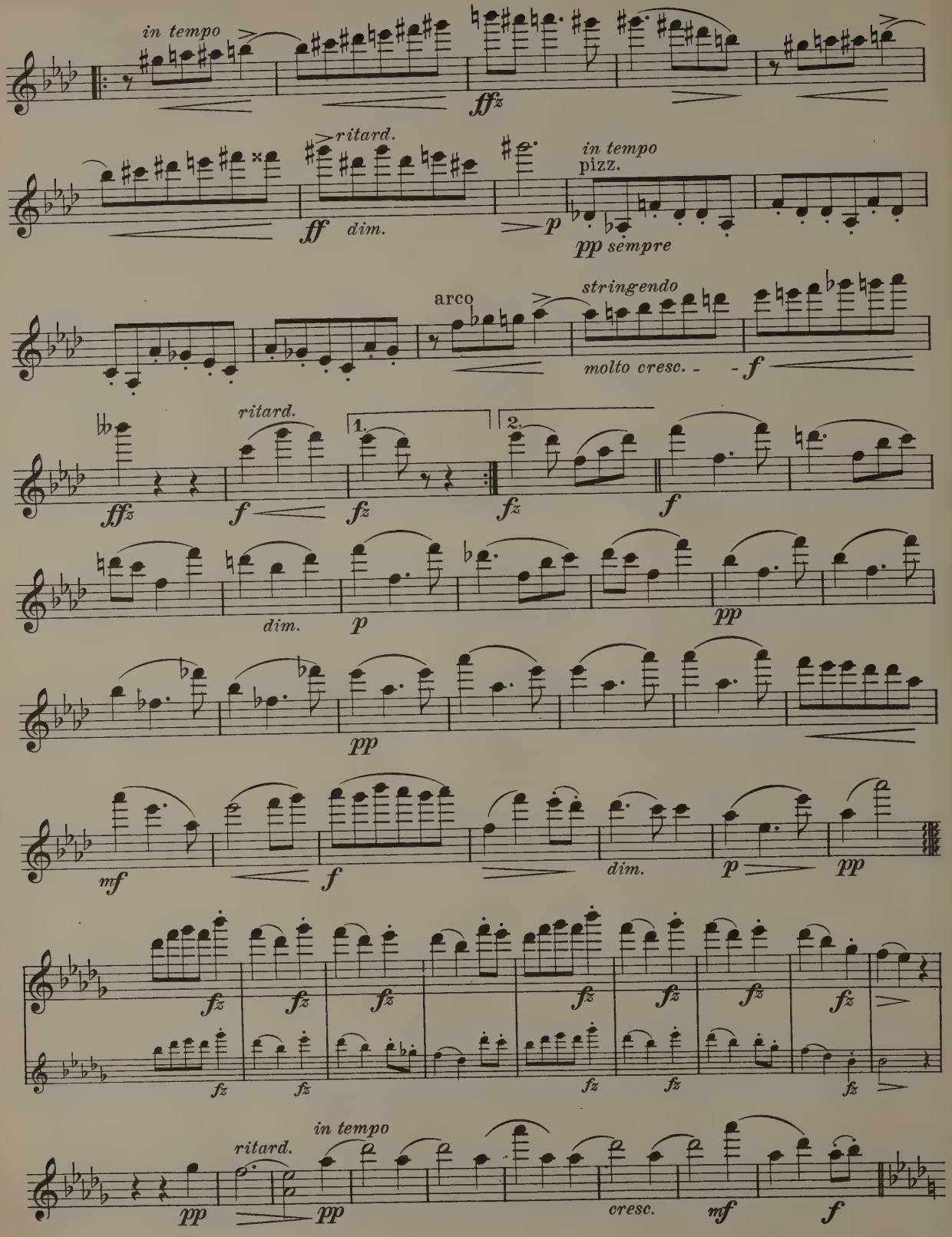
Nº 8.

Grazioso e lento, ma non troppo,
quasi tempo di Valse.

1st Violins.

p *f* *ritard.* *mf* *p* *pp* *in tempo* *mf*

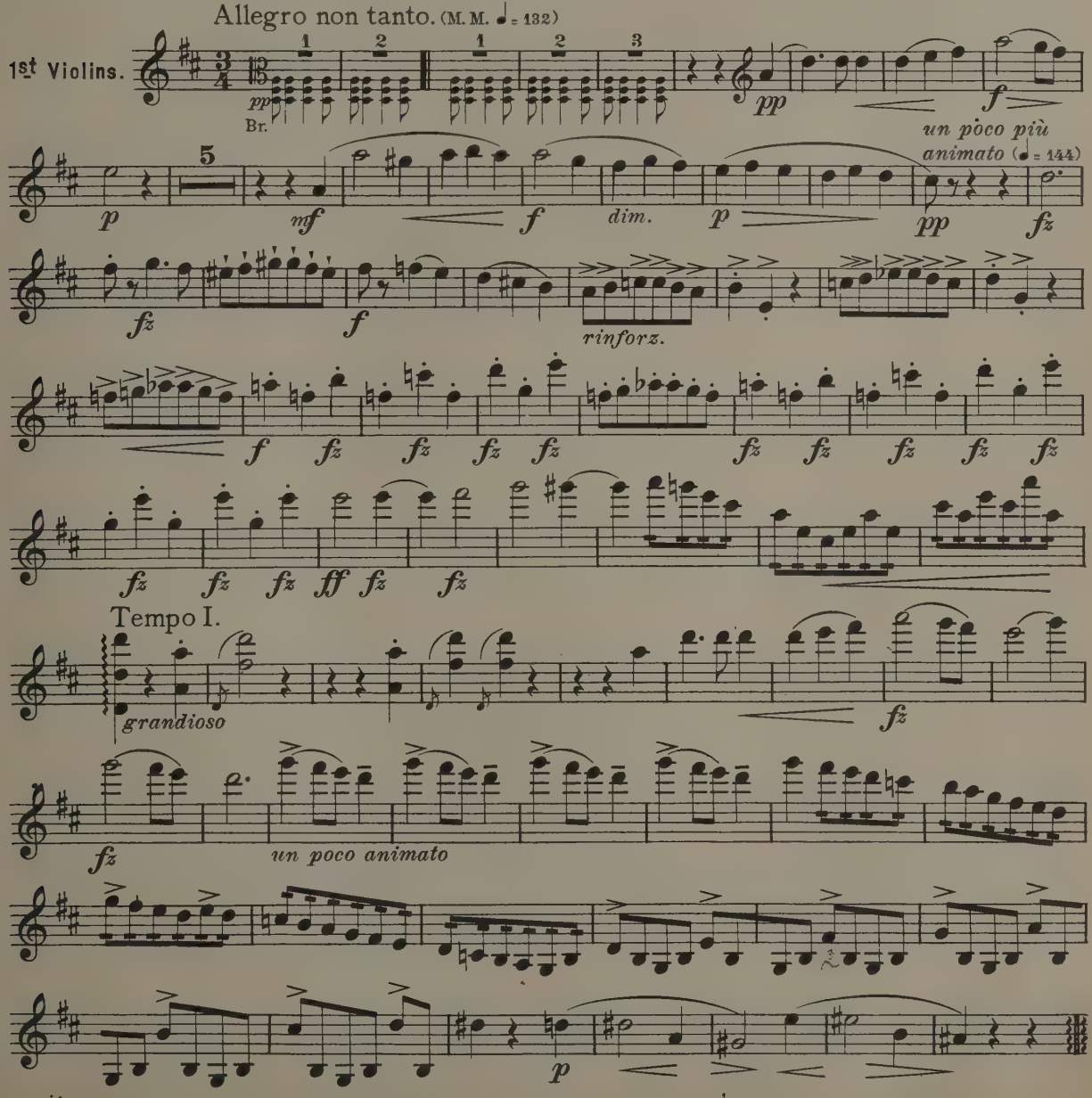
f *dim.* *ritard.* *p*

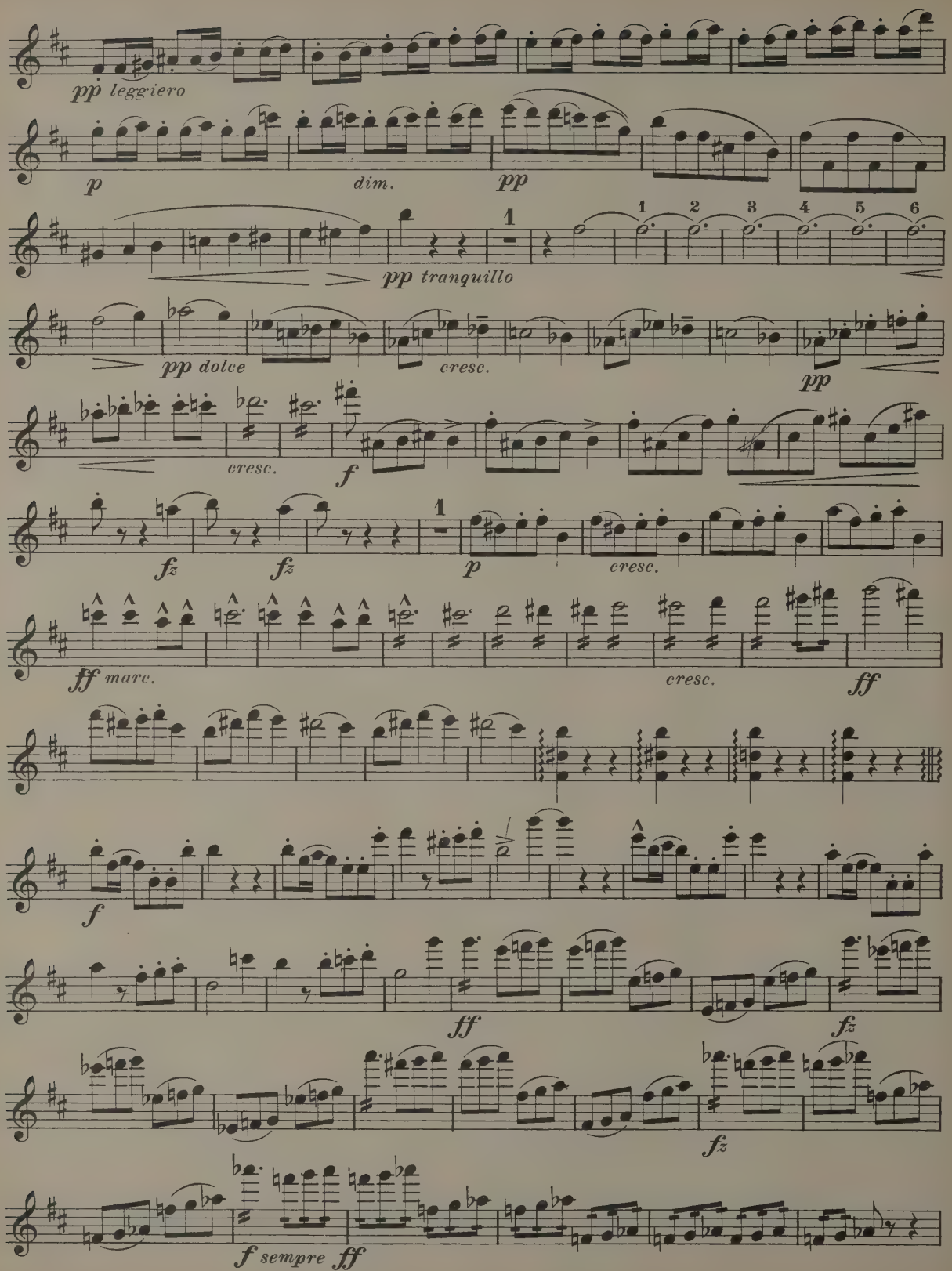

in tempo
ffz
ritard.
ff
dim.
p
in tempo
pizz.
pp sempre
arco
stringendo
molto cresc.
f
ritard.
1.
2.
ffz
f
fz
dim.
p
pp
mf
in tempo
cresc.
mf
f

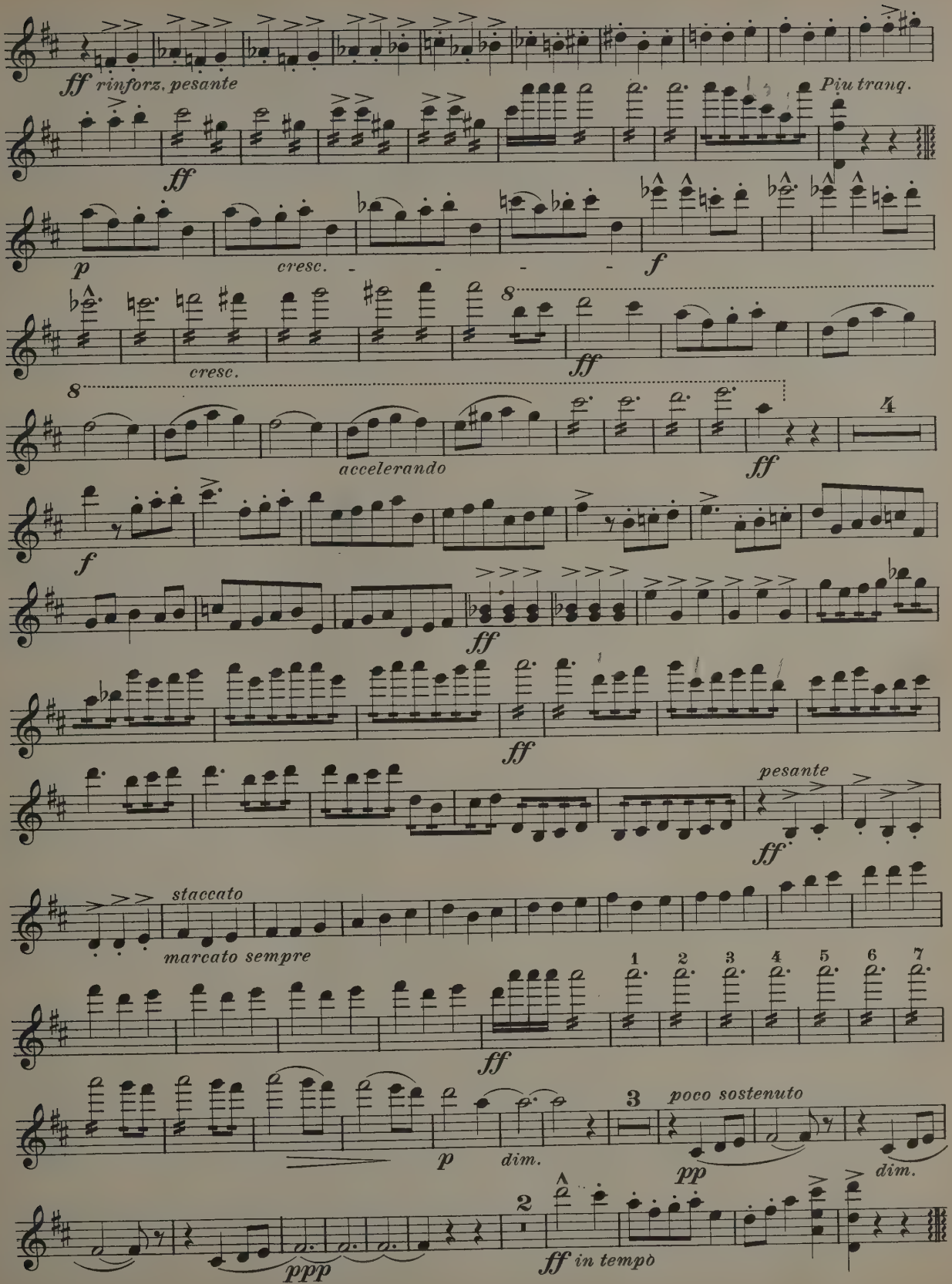
Extracts from Symphony in D Major. Op. 60.

This Third Symphony of Dvoŕák was written in **1884**, and is said to be his first published work. Notwithstanding its essentially Slavic character the regular symphonic form is not modified in any particular. The modulations are frequently very striking and unusual, and the orchestration peculiar and unique in certain places. But the adaptability of the symphonic form as originated by Haydn and developed by Mozart and Beethoven is clearly shown in this work of Dvoŕák's.

The first movement, *Allegro non tanto,* contains a rich display of musical ideas in its group of themes. The second movement, *Adagio,* is rich in color, though gentle and dreamy in its sentiment. The third movement, *Scherzo,* gives a national character to the whole symphony. It is marked *Furiant,* and in form and substance is almost identical with the Slavonic dances, so many of which Dvoŕák has arranged. The last movement, *Allegro con spirito,* is made up of simple Bohemian melodies, treated in the most vigorous style.

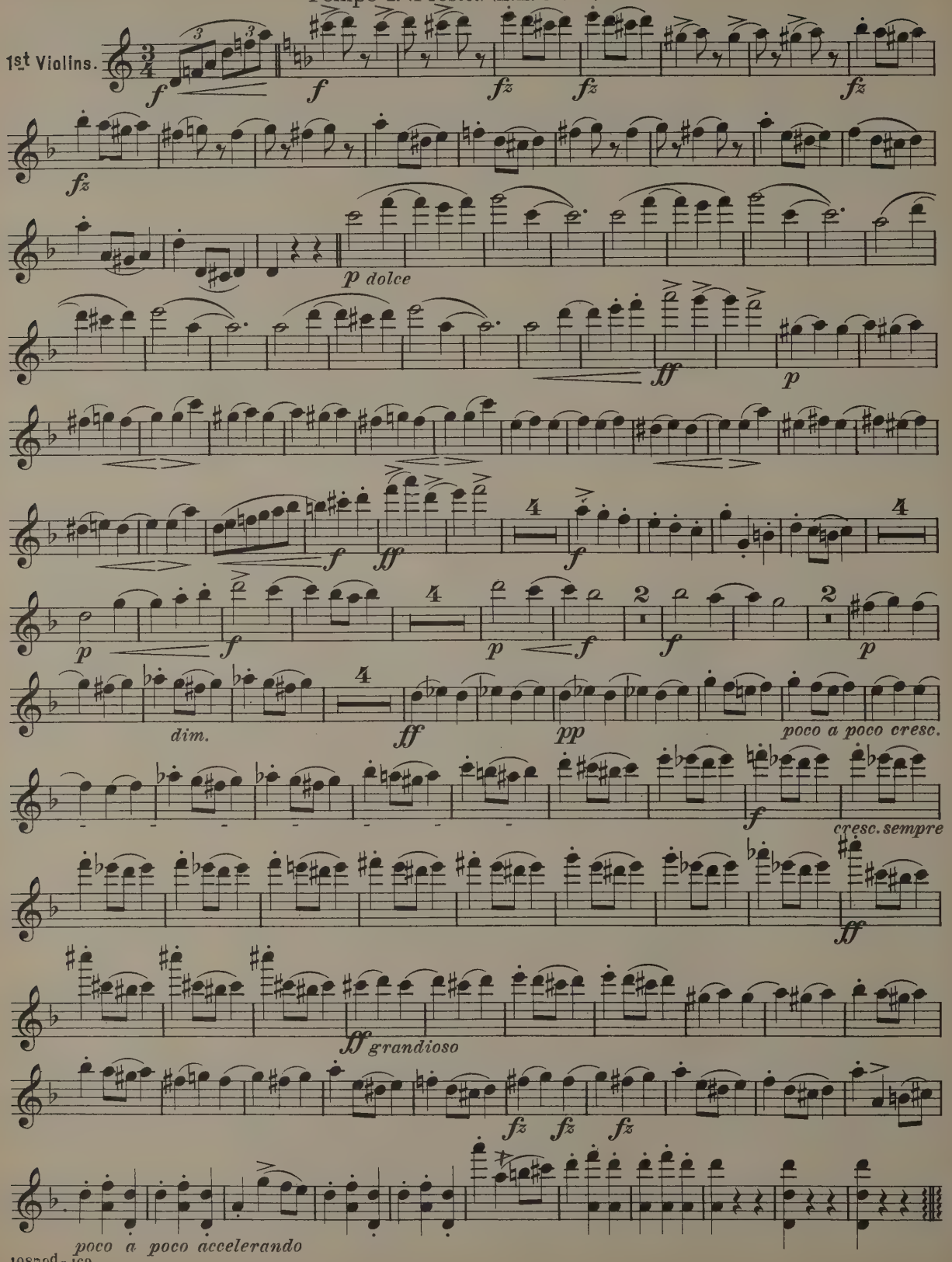



pp leggiero
p
dim.
pp
1
1 2 3 4 5 6
pp tranquillo
pp dolce
cresc.
pp
cresc.
f
fz
fz
1
p
cresc.
ff marc.
cresc.
ff
f
ff
fz
fz
f sempre ff


ff rinforz. pesante
Più tranq.
ff
p
cresc.
f
cresc.
8
ff
8
accelerando
ff
4
f
ff
ff
pesante
ff
staccato
marcato sempre
ff
1 2 3 4 5 6 7
p
dim.
3
poco sostenuto
pp
dim.
ppp
2
ff in tempo

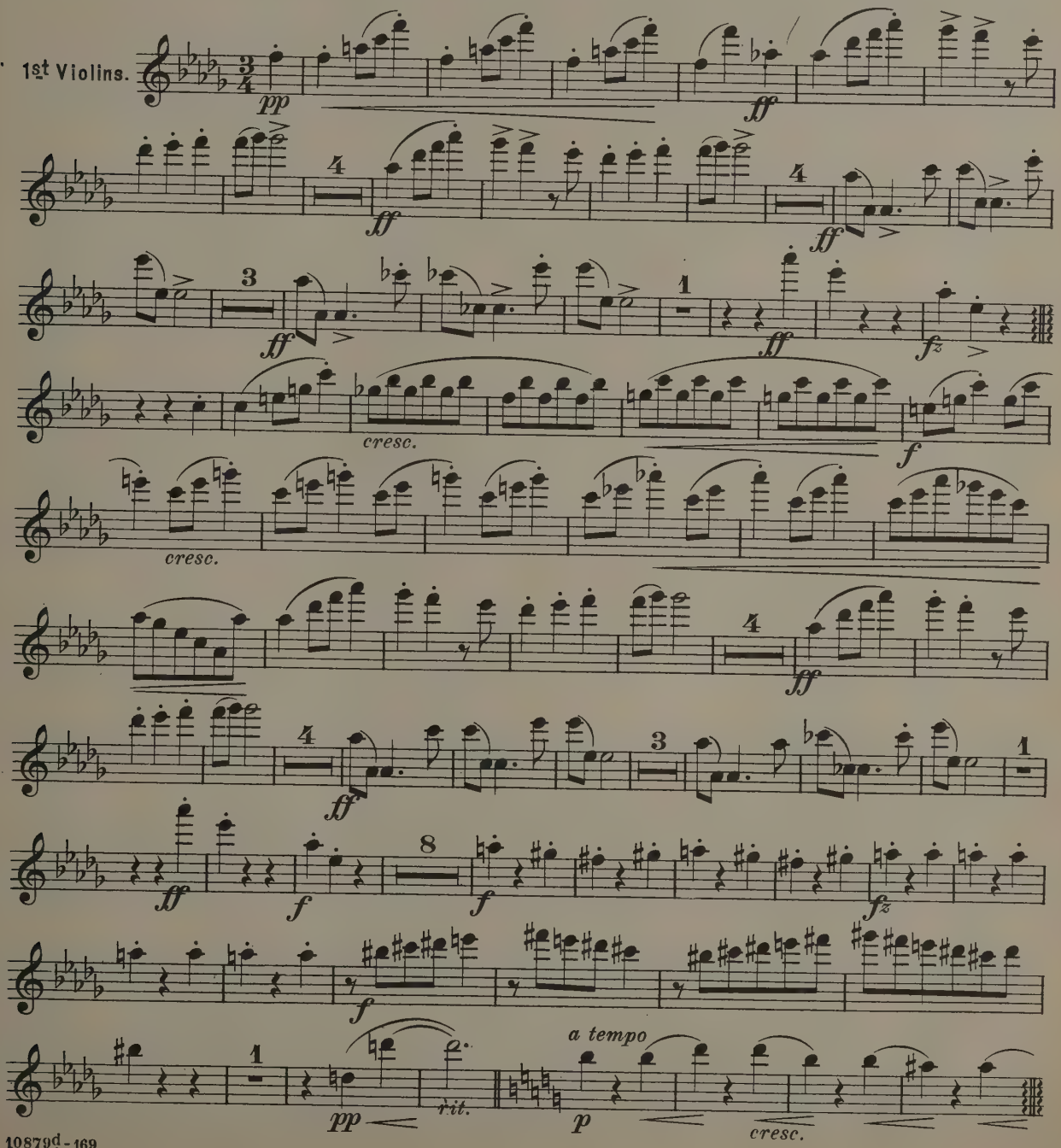
From the 3rd Movement.

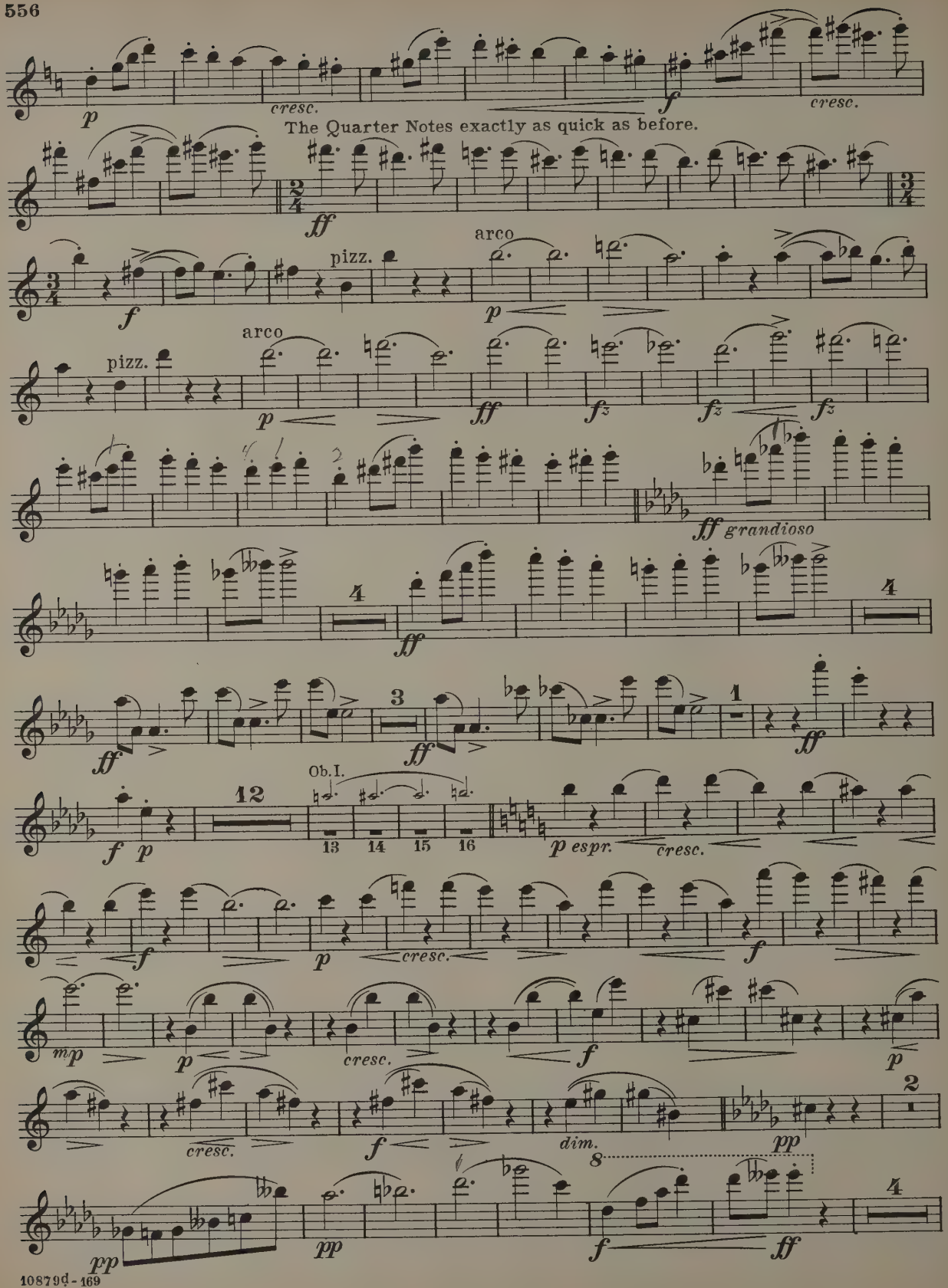
Tempo I. (Presto.) (M.M. ♩. = 96)

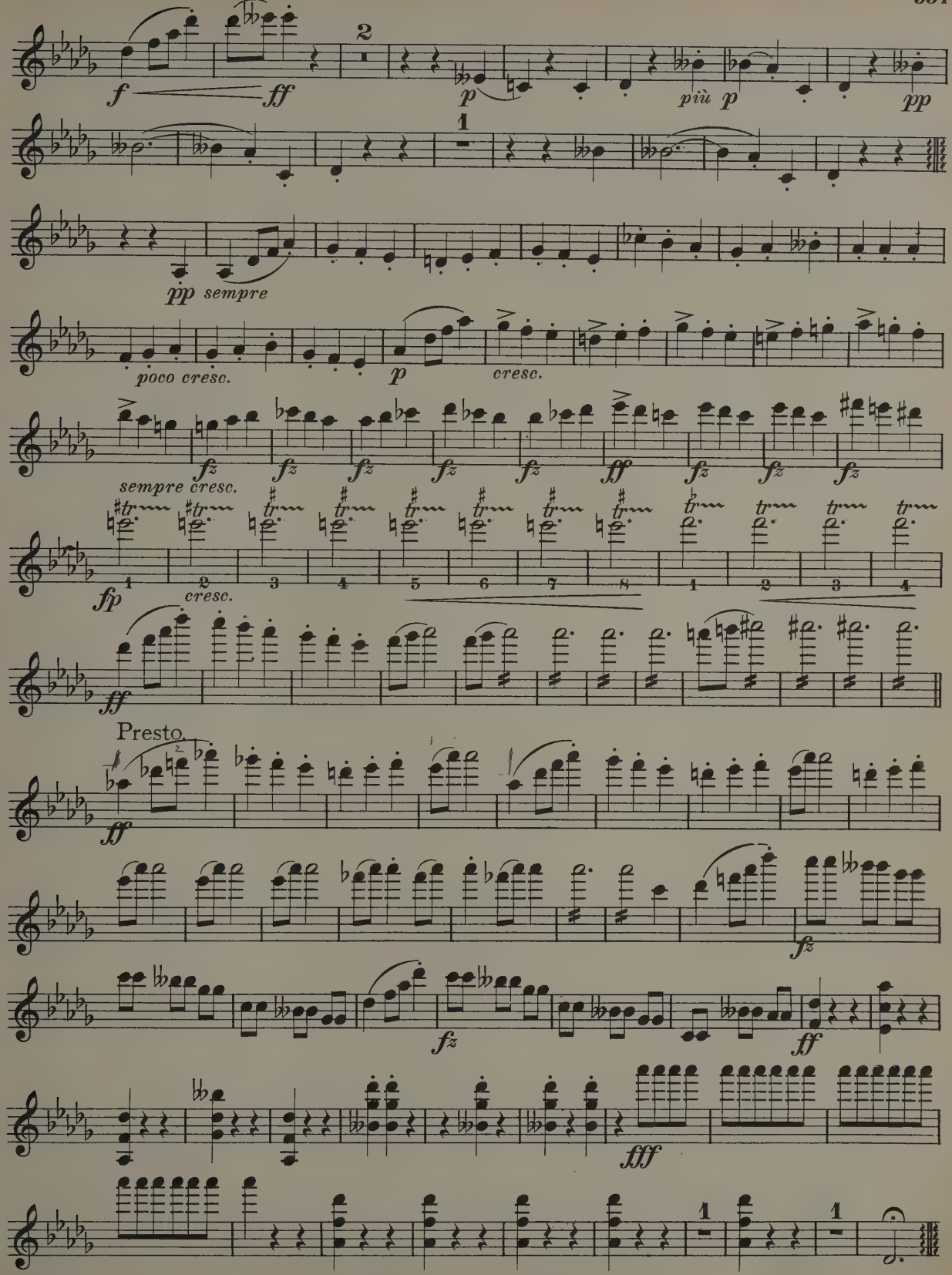


Scherzo Capriccioso.
Op. 66.

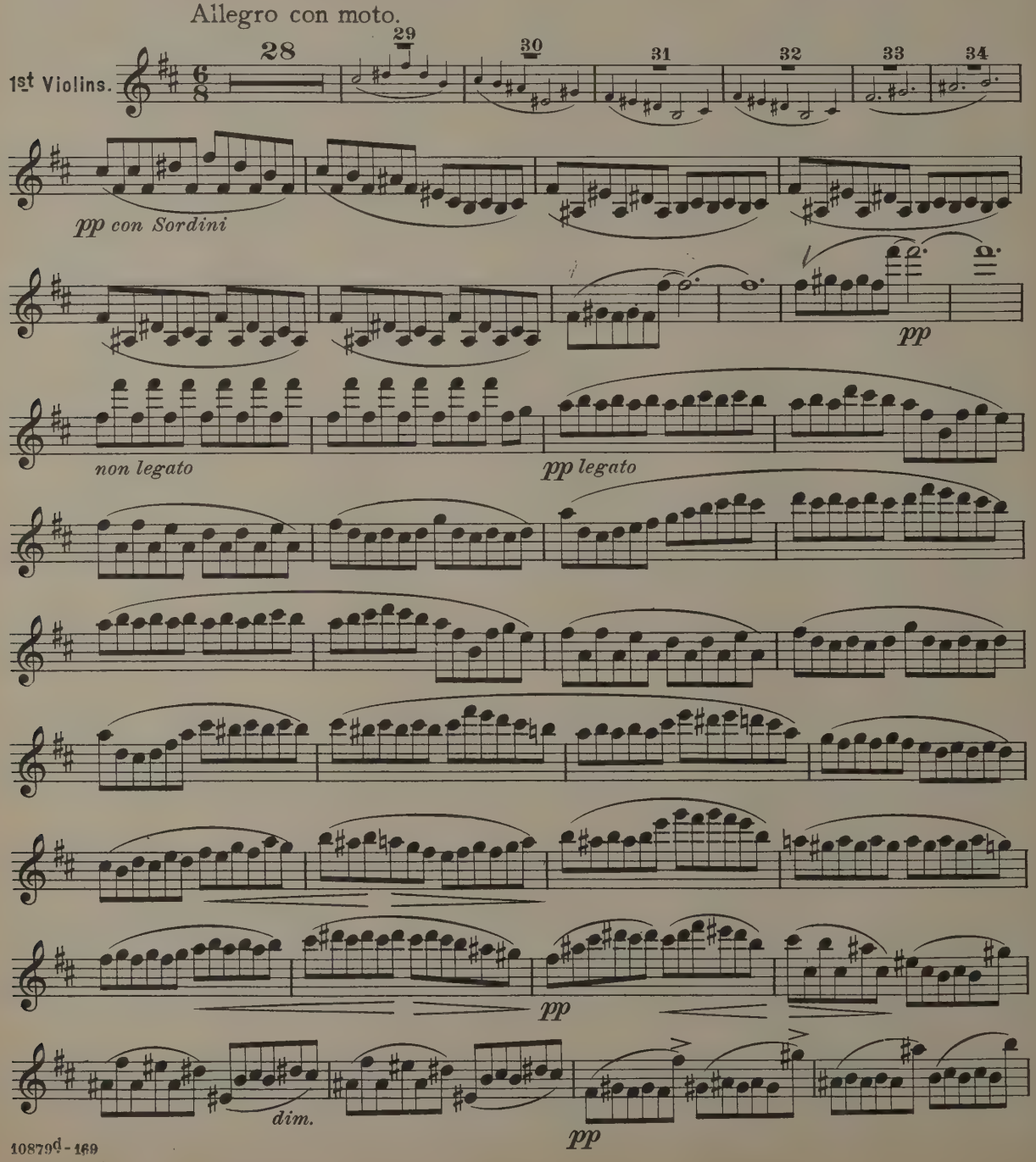
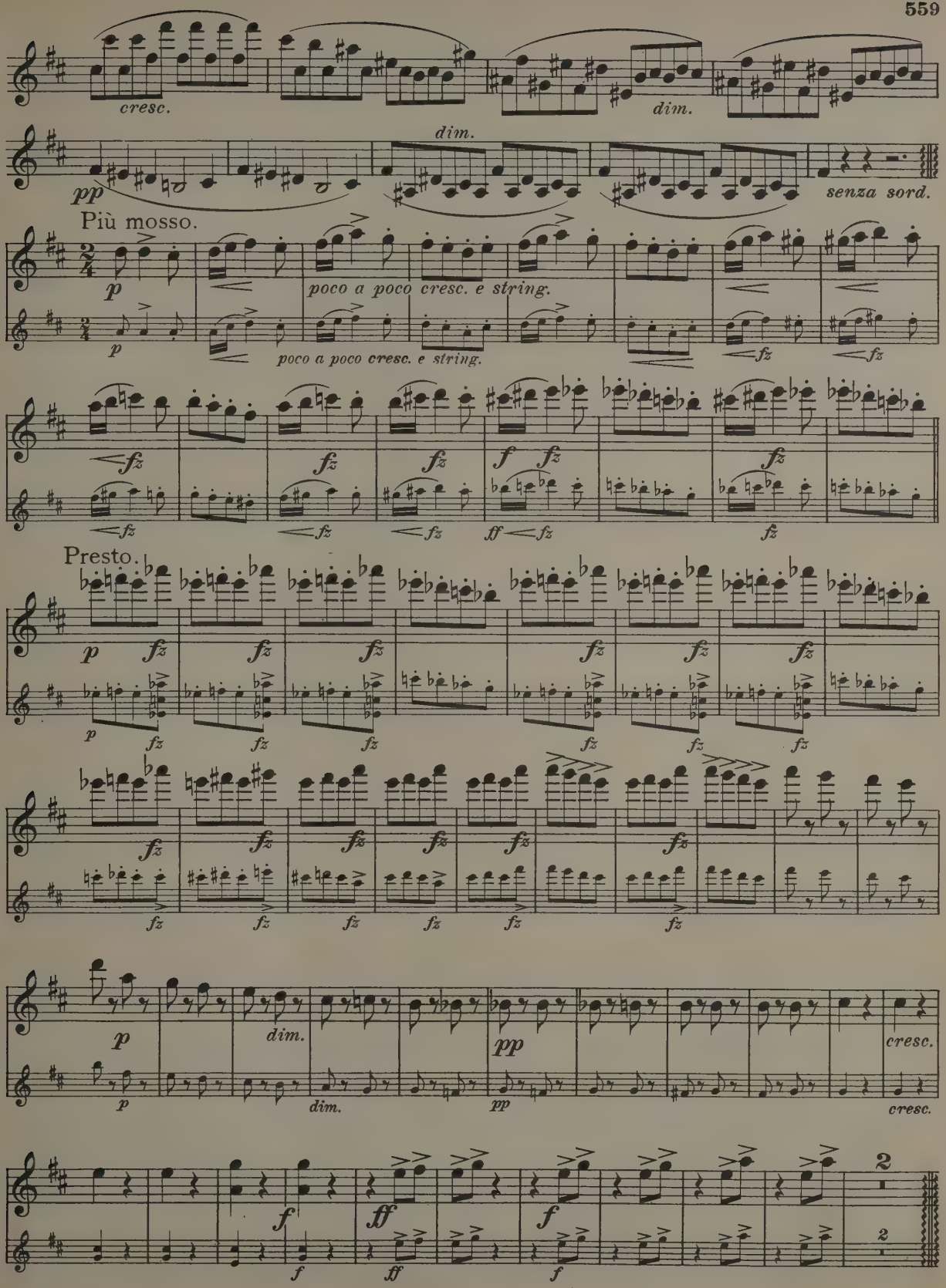
In this interesting work the composer has given free play to his fertile phantasy, and to his preference for themes which bear the impress of his nationality. The introduction of a number of melodies, apparently disconnected, is justified by the choice of the qualified title "Scherzo Capriccioso", as the accepted musical form of the Scherzo is not violated thereby. Towards the end of the composition the different constituent parts are merged with an ingenuity and fluency which bear testimony to the profound scholarship of the composer. While the entire score is fairly crowded with technical difficulties for each instrument, the first and second violin parts are particularly complicated, and demand players to whom the most unusul difficulties are of little account.



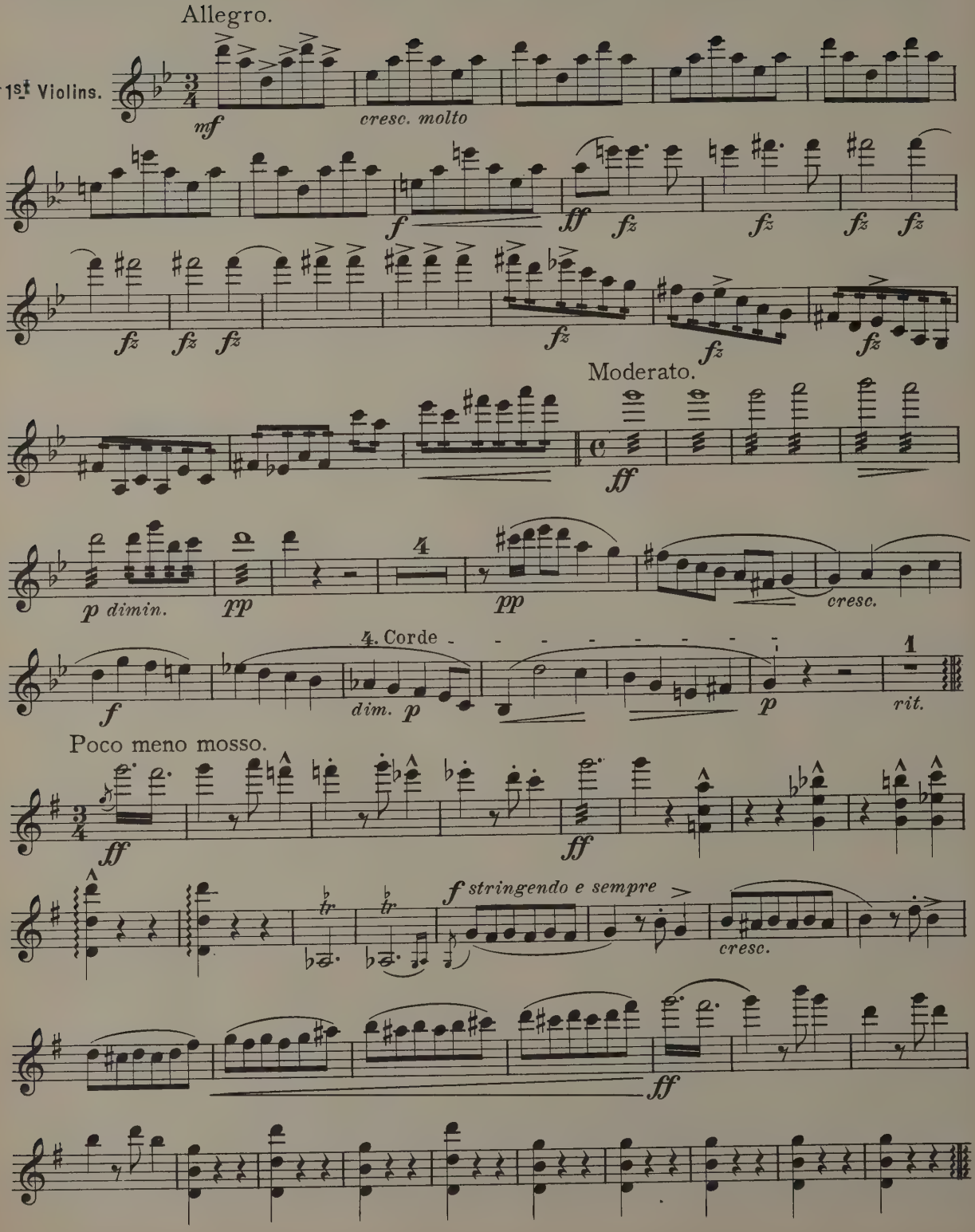

p
cresc.
f
cresc.
The Quarter Notes exactly as quick as before.
ff
f
pizz.
arco
p
pizz.
arco
p
ff
fz
fz
fz
ff grandioso
4
ff
4
ff
3
ff
1
ff
Ob.I.
12
f p
13
14
15
16
p espr.
cresc.
f
p
cresc.
f
mp
p
cresc.
f
p
cresc.
f
dim.
2
pp
8
4
pp
pp
f
ff


f
ff
2
p
più p
pp
1
pp sempre
poco cresc.
p
cresc.
sempre cresc.
fz
fz
fz
fz
fz
ff
fz
fz
fz
fp
cresc.
1 2 3 4 5 6 7 8 1 2 3 4
ff
Presto.
ff
fz
fz
ff
fff
1
1

Rhapsodie.
Op.45, №1.

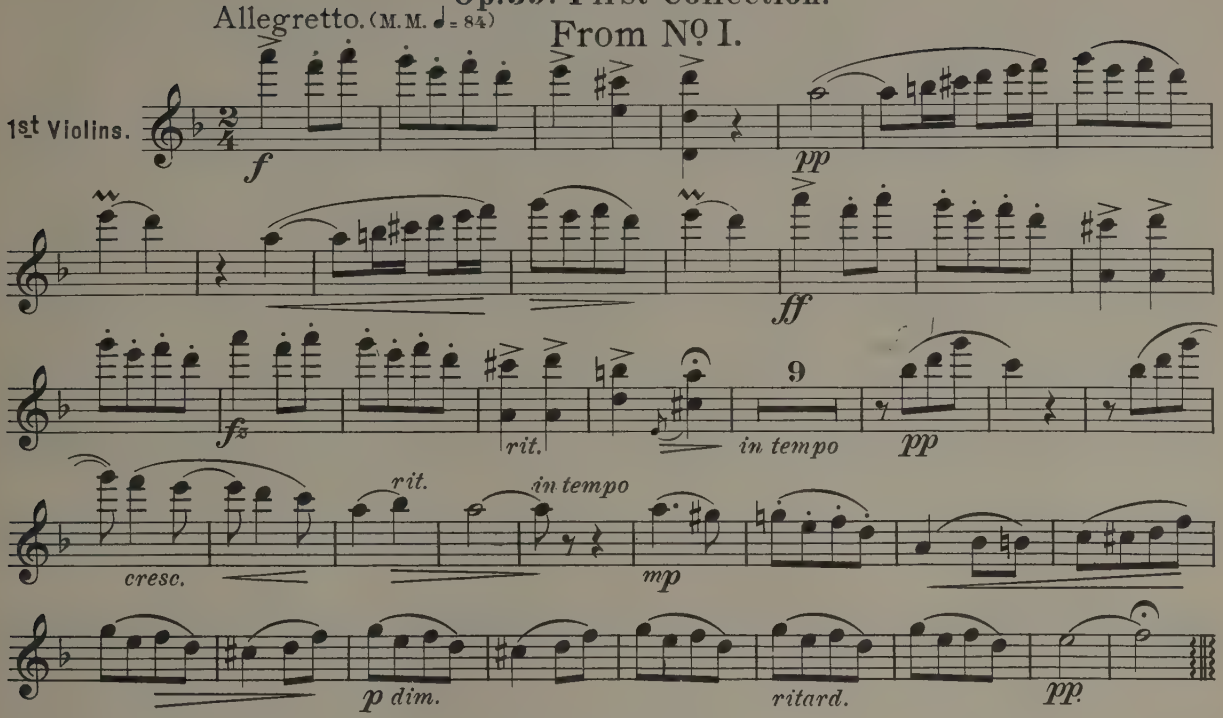
At heart Dvořák was a typical Bohemian composer, and was most at home in the peculiar rhythms and melodic elements of the music of his native country. His Slavonic Dances concentrated the attention of the musical world on him, and paved the way for his subsequent works. Dvořák emphatically asserted that in writing these as well as the Slavonic Rhapsodies, he did not have in mind any particular folk-songs or dances, but simply adapted their characteristics, just as Schubert and Brahms did in their Hungarian compositions. Frequent changes in *tempi*, the introduction of contrasting counter-themes and rich, sonorous instrumentation lend continued variety and interest to these delightful works.


cresc.
dim.
dim.
pp
senza sord.
Più mosso.
p
poco a poco cresc. e string.
poco a poco cresc. e string.
fz
f
ff
Presto.
dim.
pp
cresc.
2

Rhapsodie.
Op.45,№2.

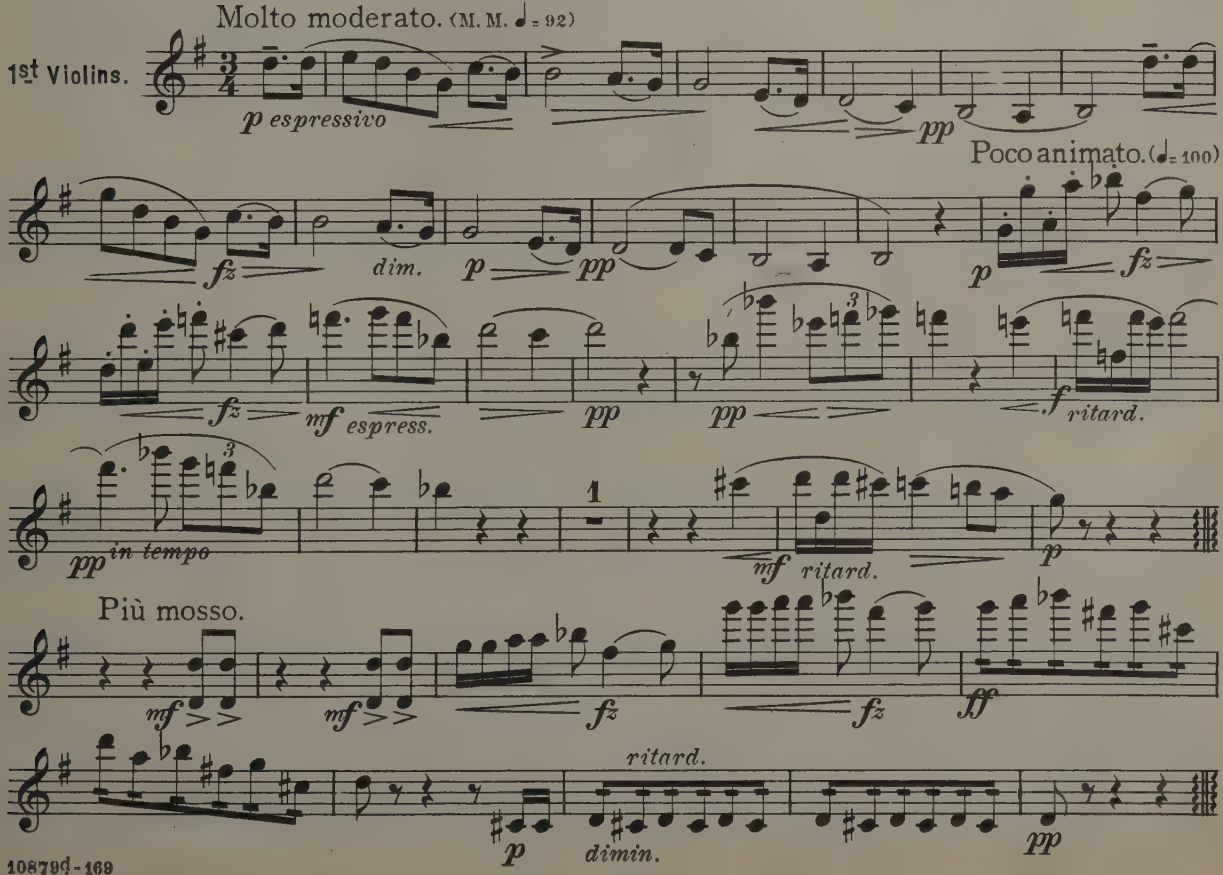


Legenden.
(Legends.)
Op. 59. First Collection.

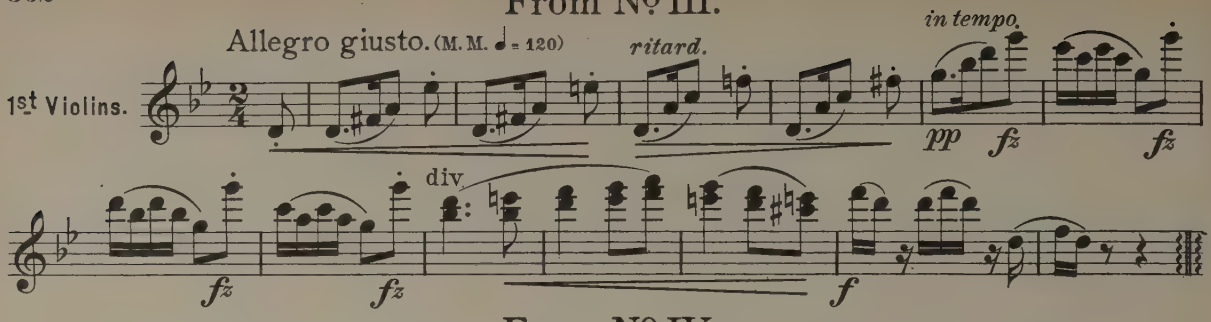
From No I.



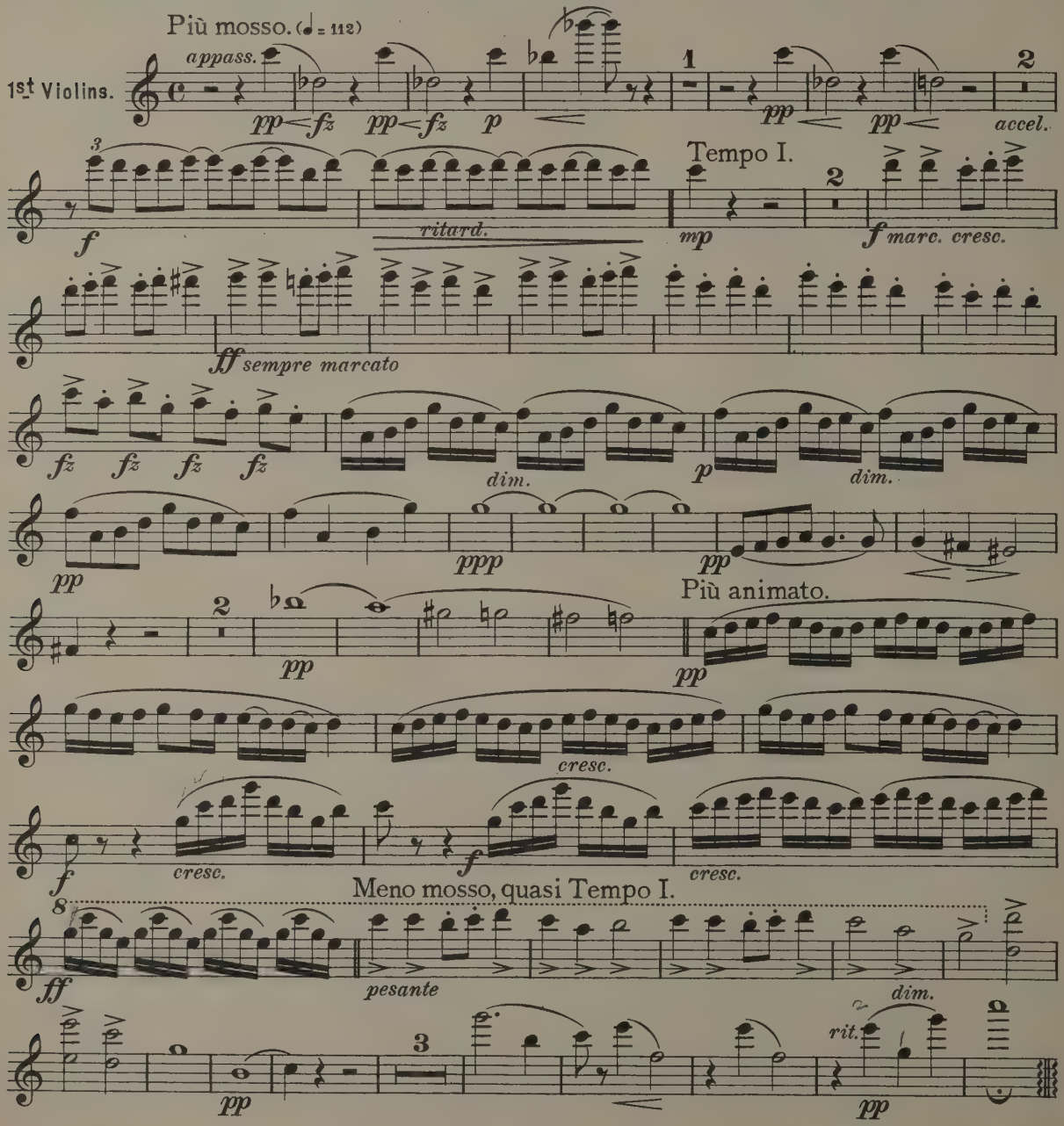
From No II.



From No. III.



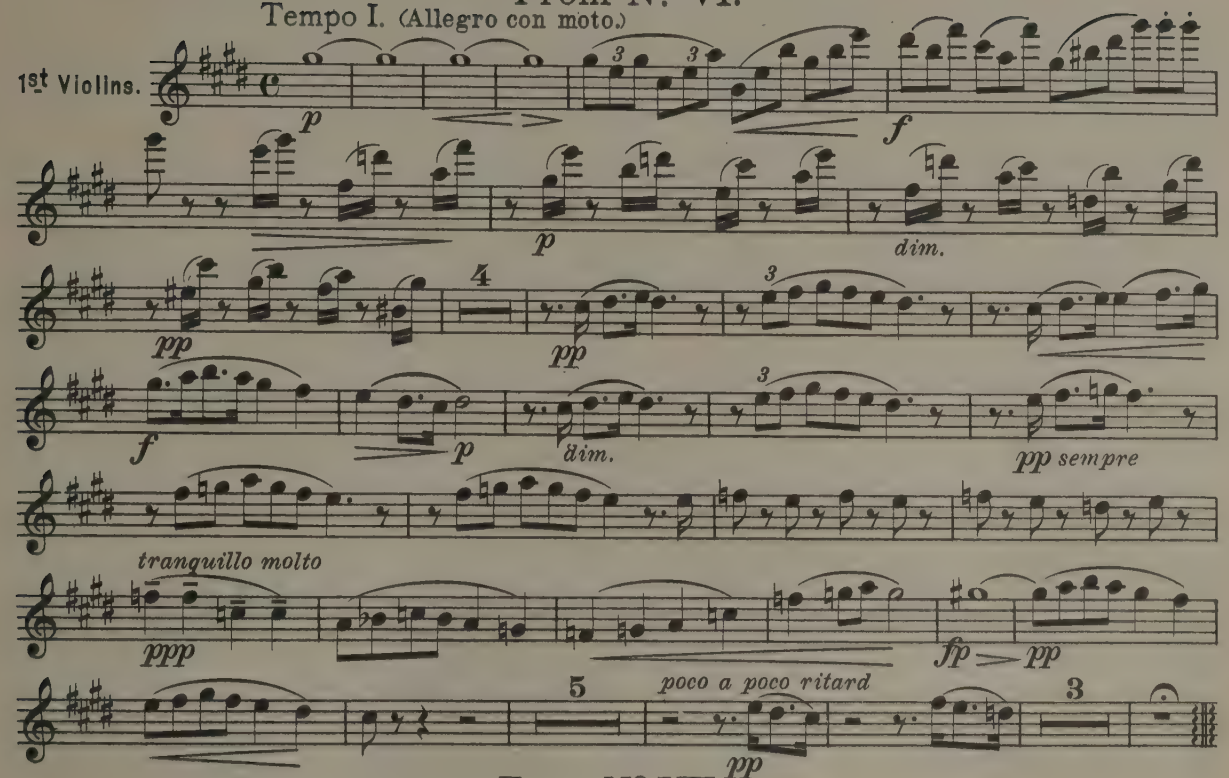
From No. IV.



Legenden.
(Legends.)
Op. 59. Second Collection.

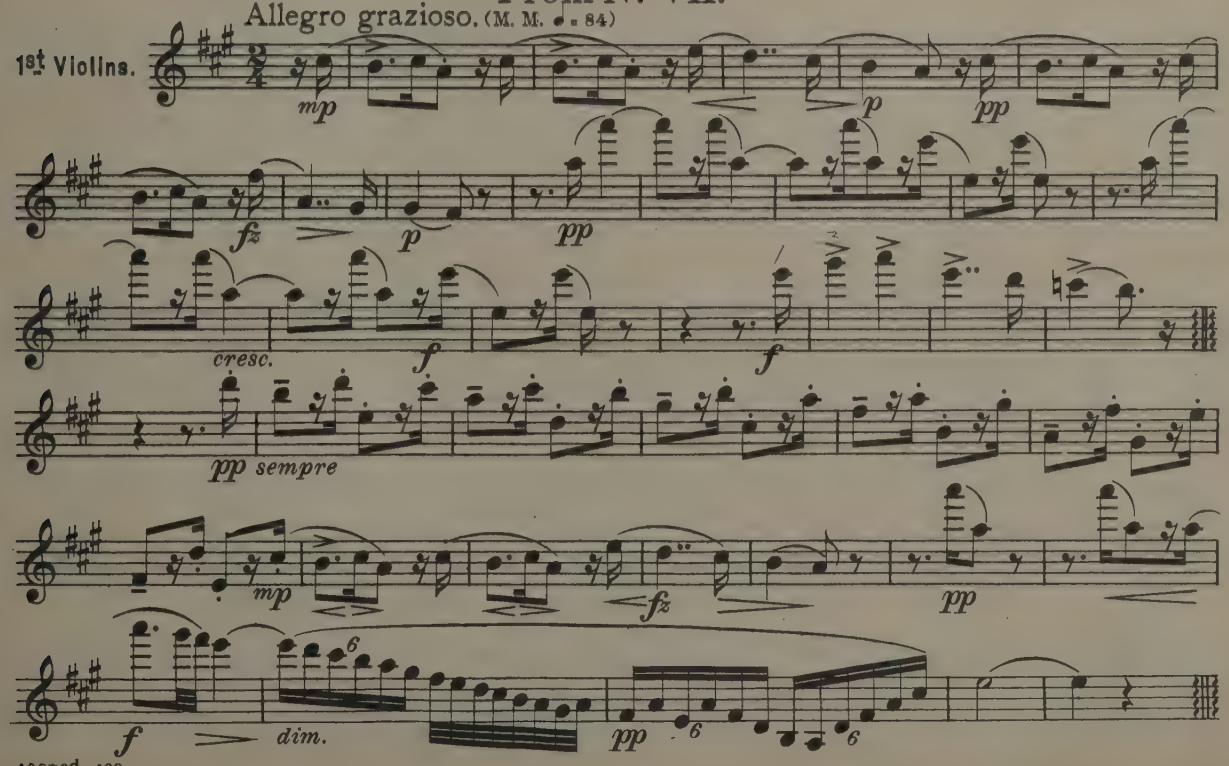
From No. VI.

Tempo I. (Allegro con moto.)

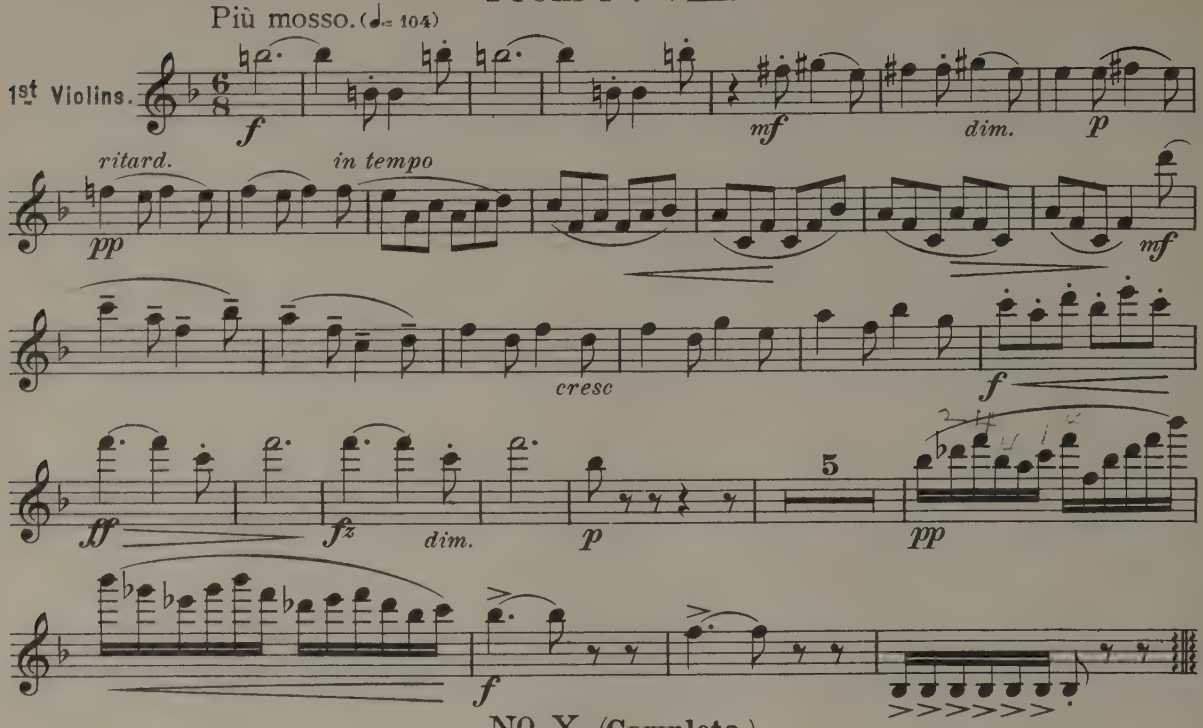


From No. VII.

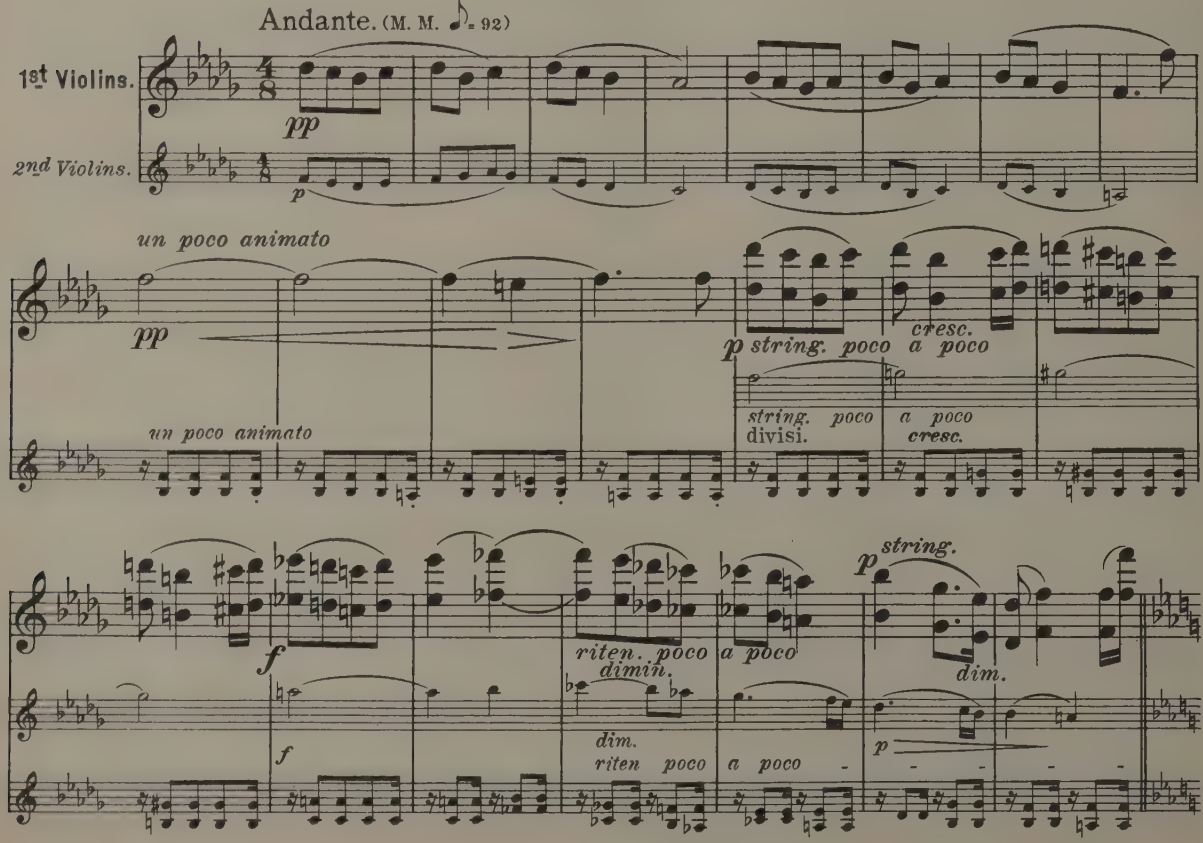
Allegro grazioso. (M. M. ♩ = 84)

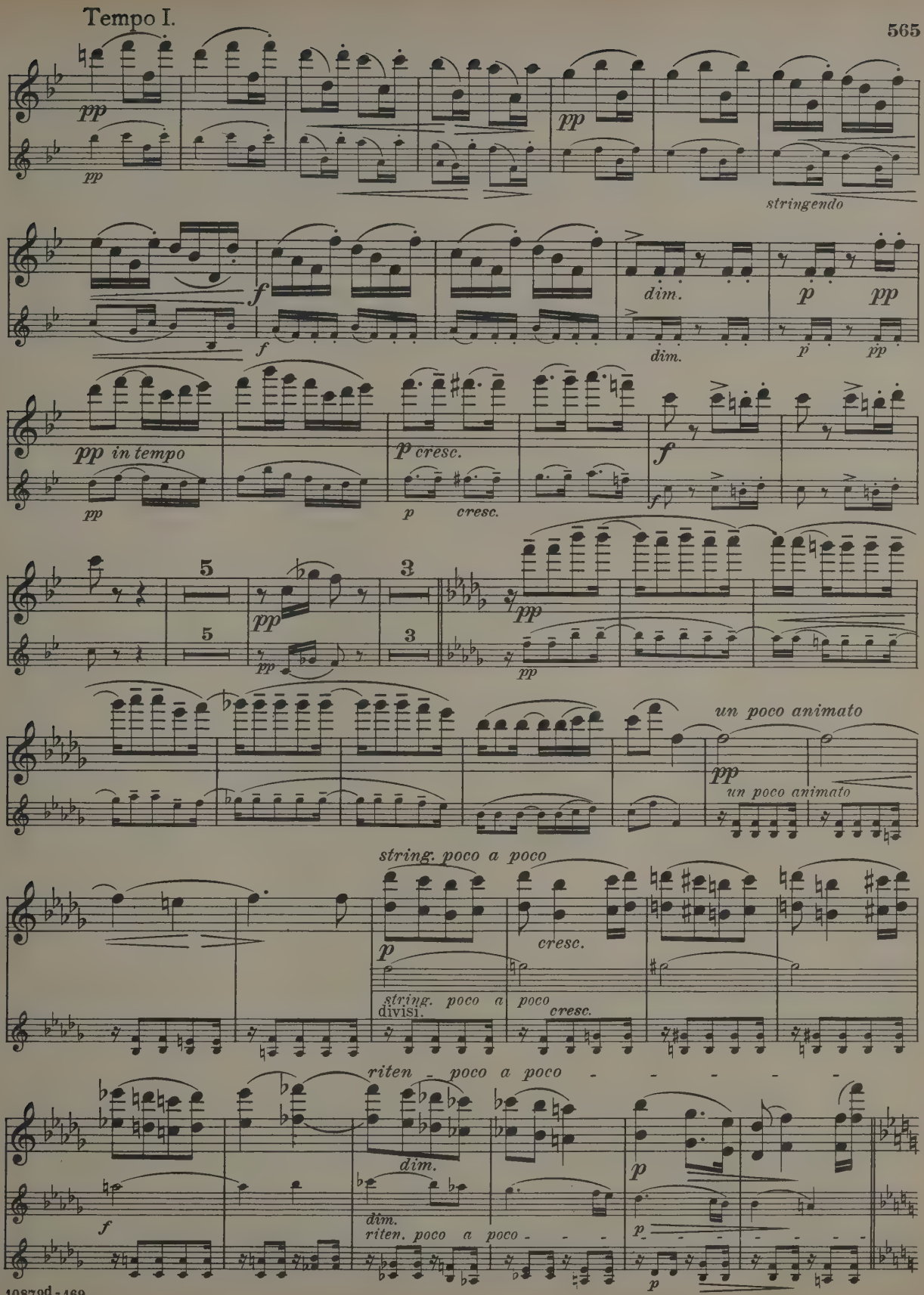


From Nº VIII.

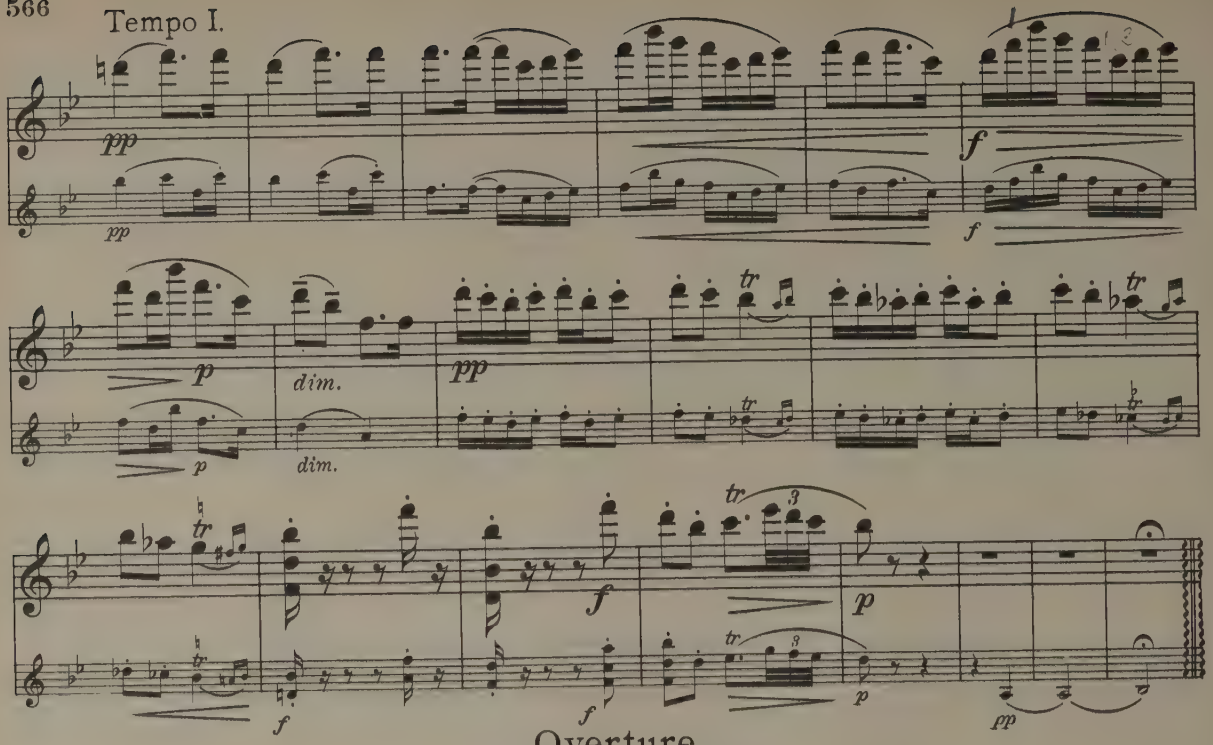


Nº X. (Complete.)




Tempo I.
pp
pp
pp
stringendo
f
f
dim.
dim.
p
pp
p
pp
pp in tempo
pp
p cresc.
p cresc.
f
f
5
5
3
3
pp
pp
pp
pp
un poco animato
pp
un poco animato
string. poco a poco
p
cresc.
string. poco a poco
divisi.
cresc.
riten - poco a poco
f
dim.
dim.
riten. poco a poco
p
p
p

Tempo I.

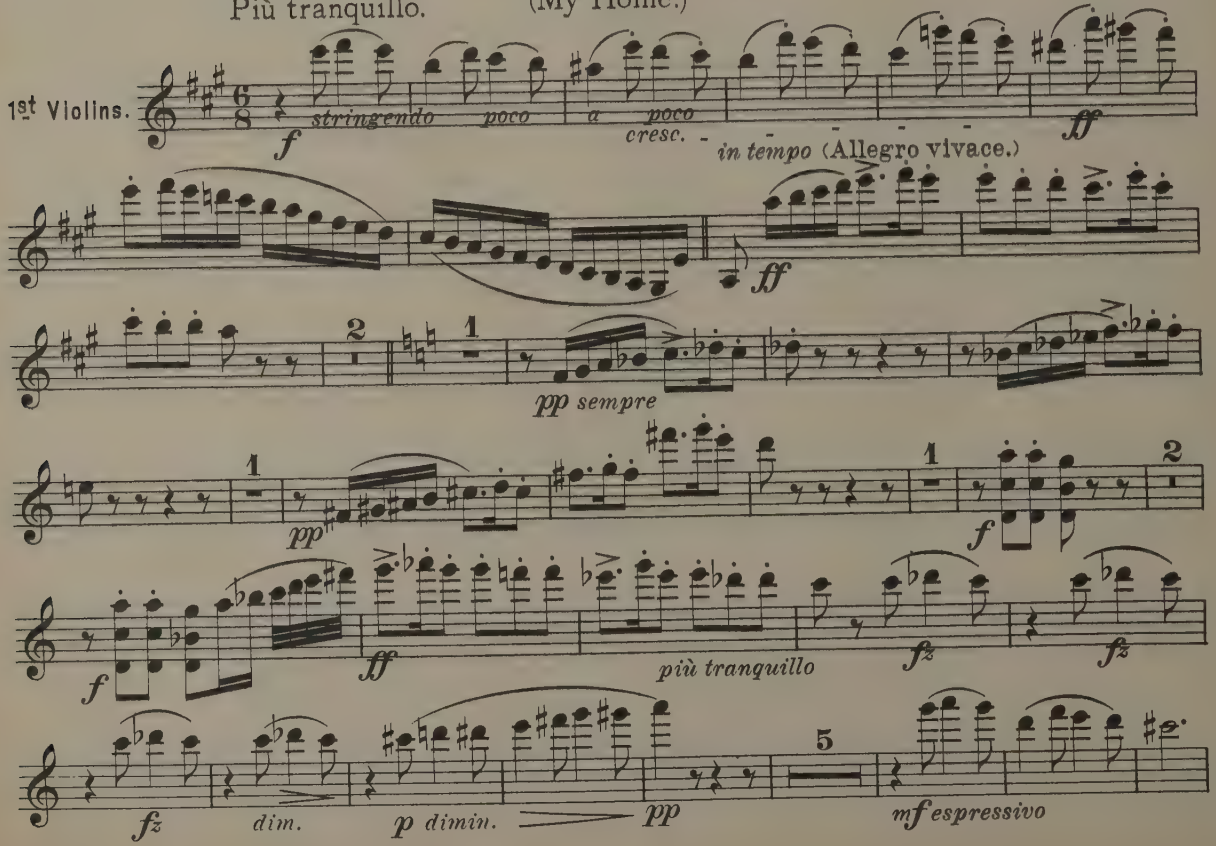


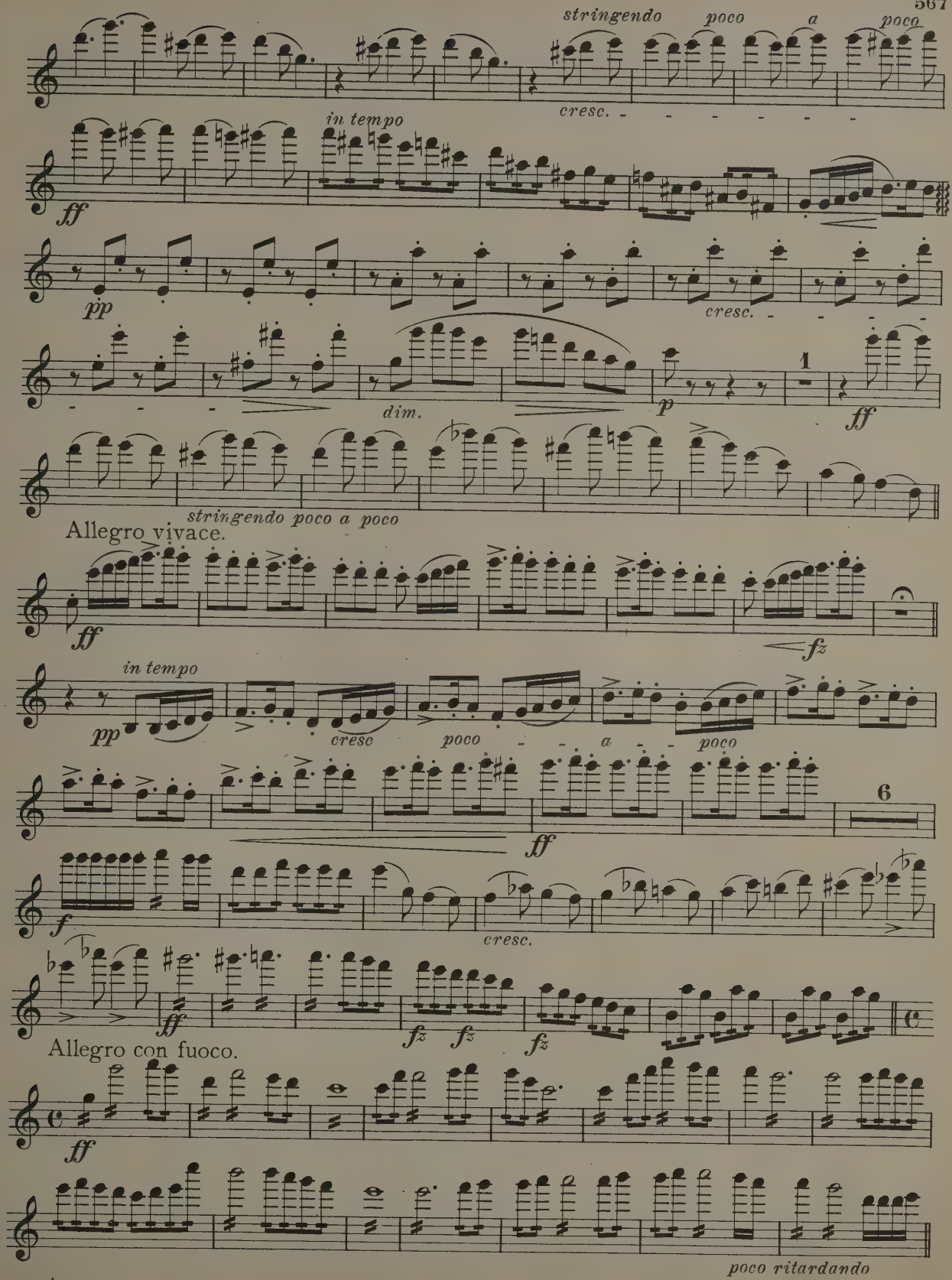
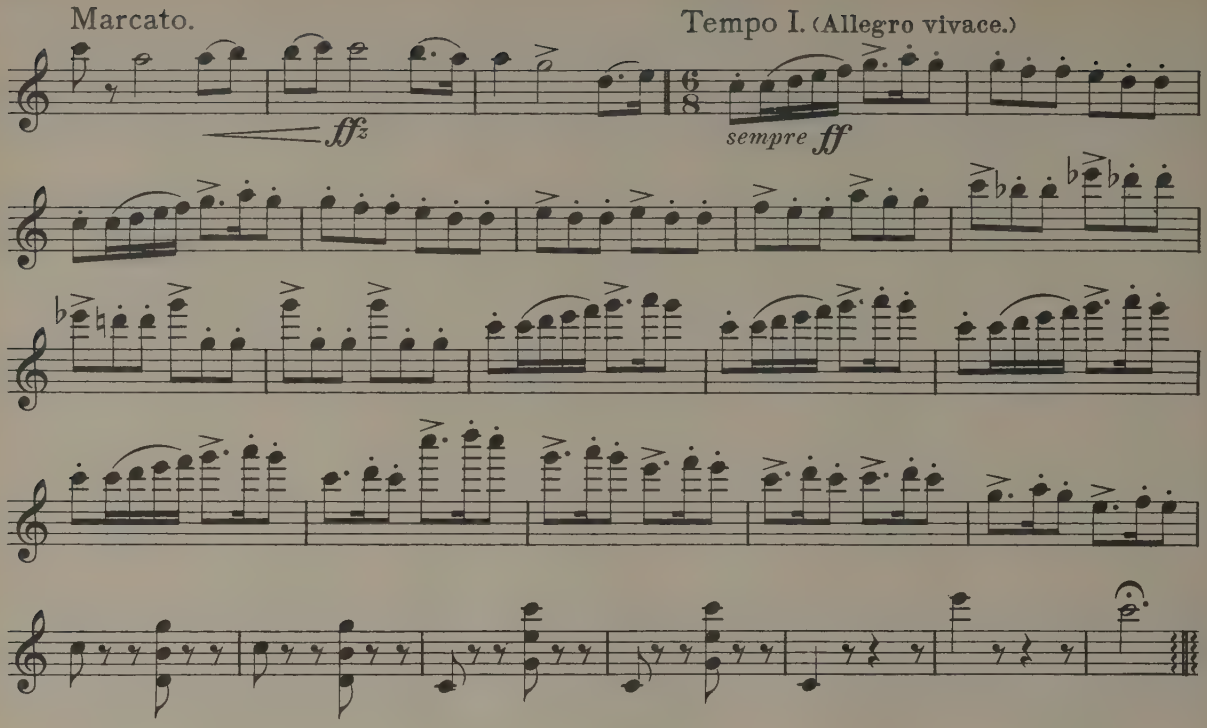
Overture.

Mein Heim. Op.62.

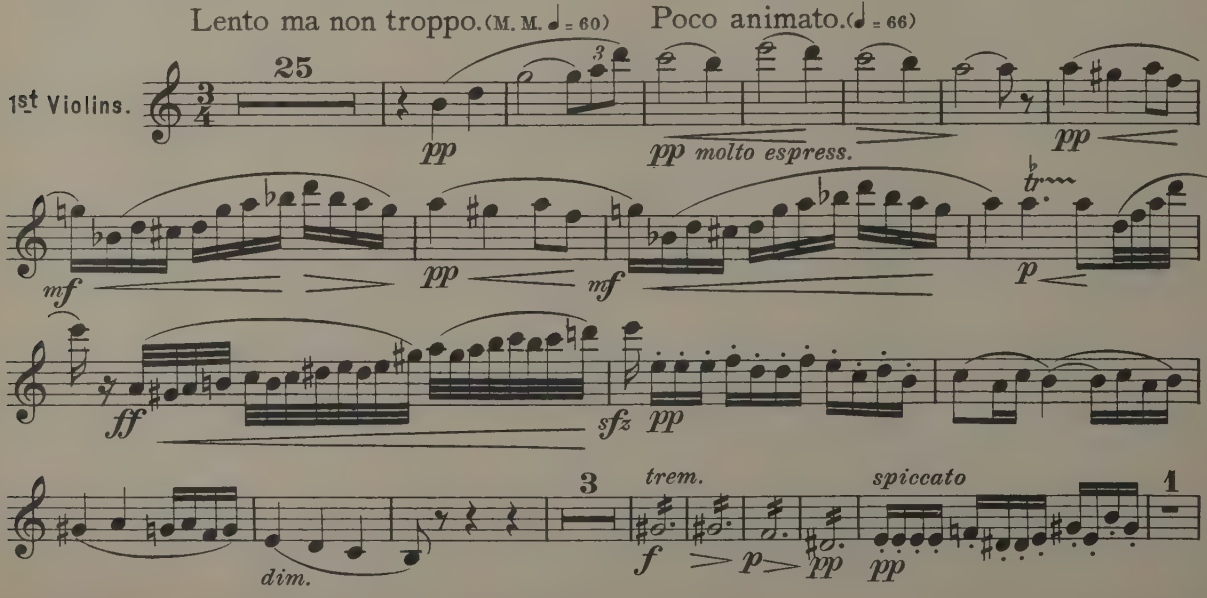
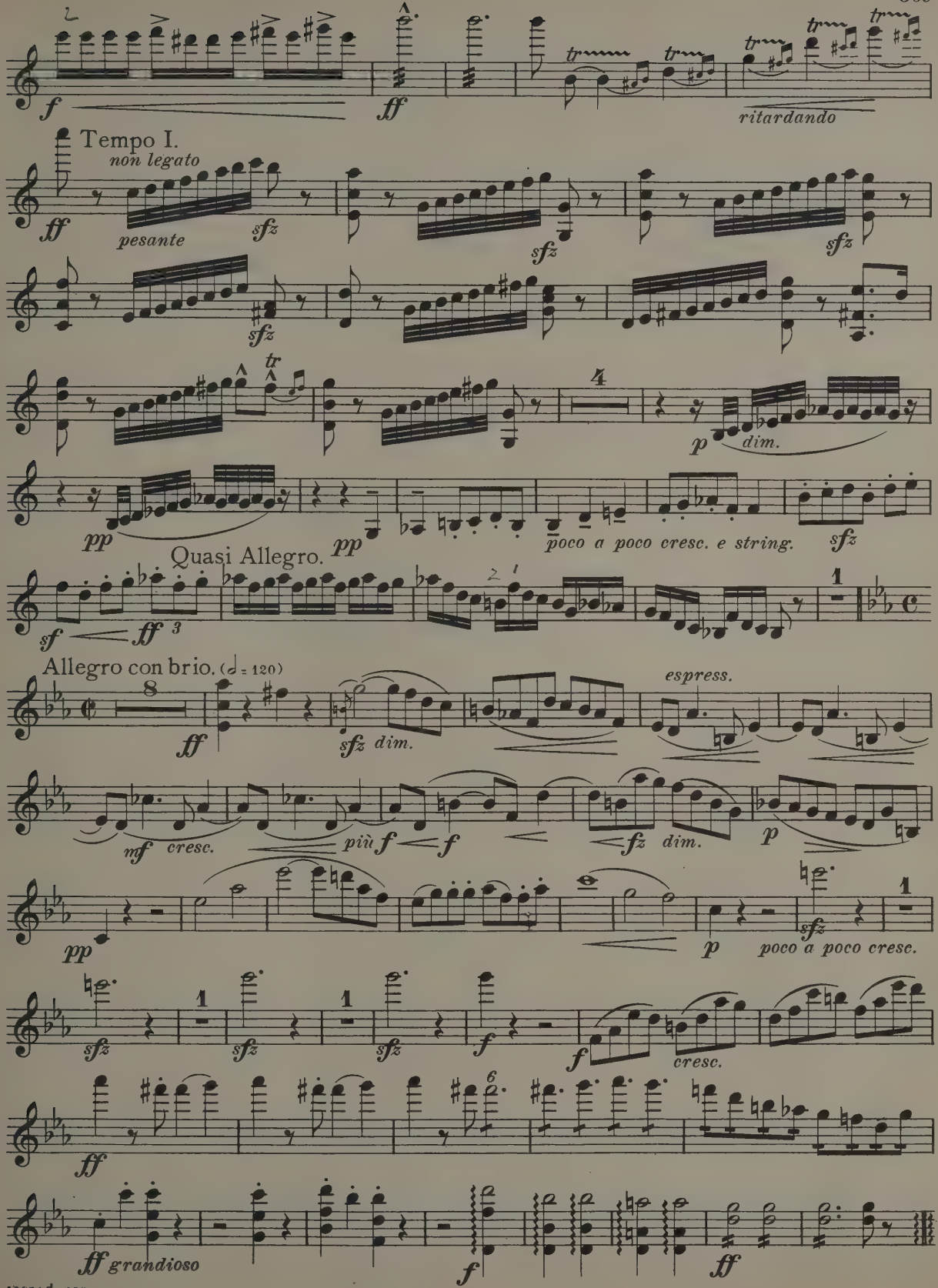
(My Home.)

Più tranquillo.




stringendo poco a poco
cresc.
in tempo
ff
pp
cresc.
dim.
p
1
ff
stringendo poco a poco
Allegro vivace.
ff
fz
in tempo
pp
cresc
poco a poco
6
ff
f
cresc.
ff
fz fz fz
Allegro con fuoco.
c
ff
poco ritardando

Husitská.

Dramatic Overture.

This Overture was composed for the dedicatory ceremonies attending the opening of the Bohemian Theatre in Prague, in the summer of **1883**. With the object in view Dvořák chose for his composition a subject of national import — the wars of the Hussites in the **15th** century. An excerpt from one of the stirring hymns which had become so dear to the hearts of the followers of Huss enters into the construction of the overture. After many ingenious transformations this melody, with a triumphant accompaniment of trumpets and trombones, brings the work to a brilliant ending.


f
ff
ritardando
Tempo I.
non legato
ff
pesante
sfz
sfz
sfz
sfz
tr
4
p
dim.
pp
pp
poco a poco cresc. e string.
sfz
Quasi Allegro.
sf
ff
3
1
Allegro con brio. (𝅗𝅥 = 120)
8
ff
sfz dim.
espress.
mf
cresc.
più f
f
fz dim.
p
pp
p
poco a poco cresc.
1
sfz
sfz
sfz
f
f
cresc.
6
ff
ff grandioso
f
ff

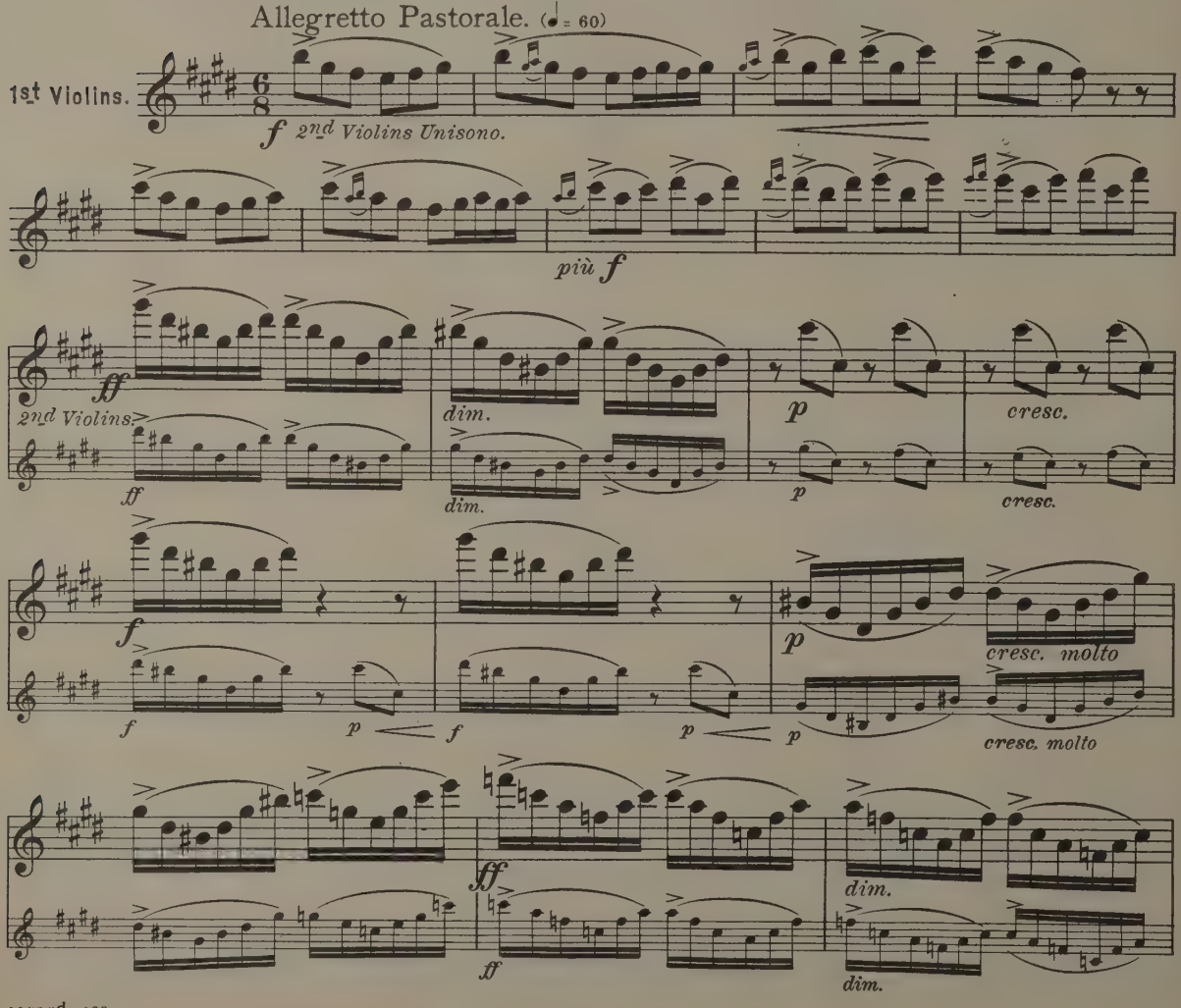
Extracts from the works of Ed. Grieg.

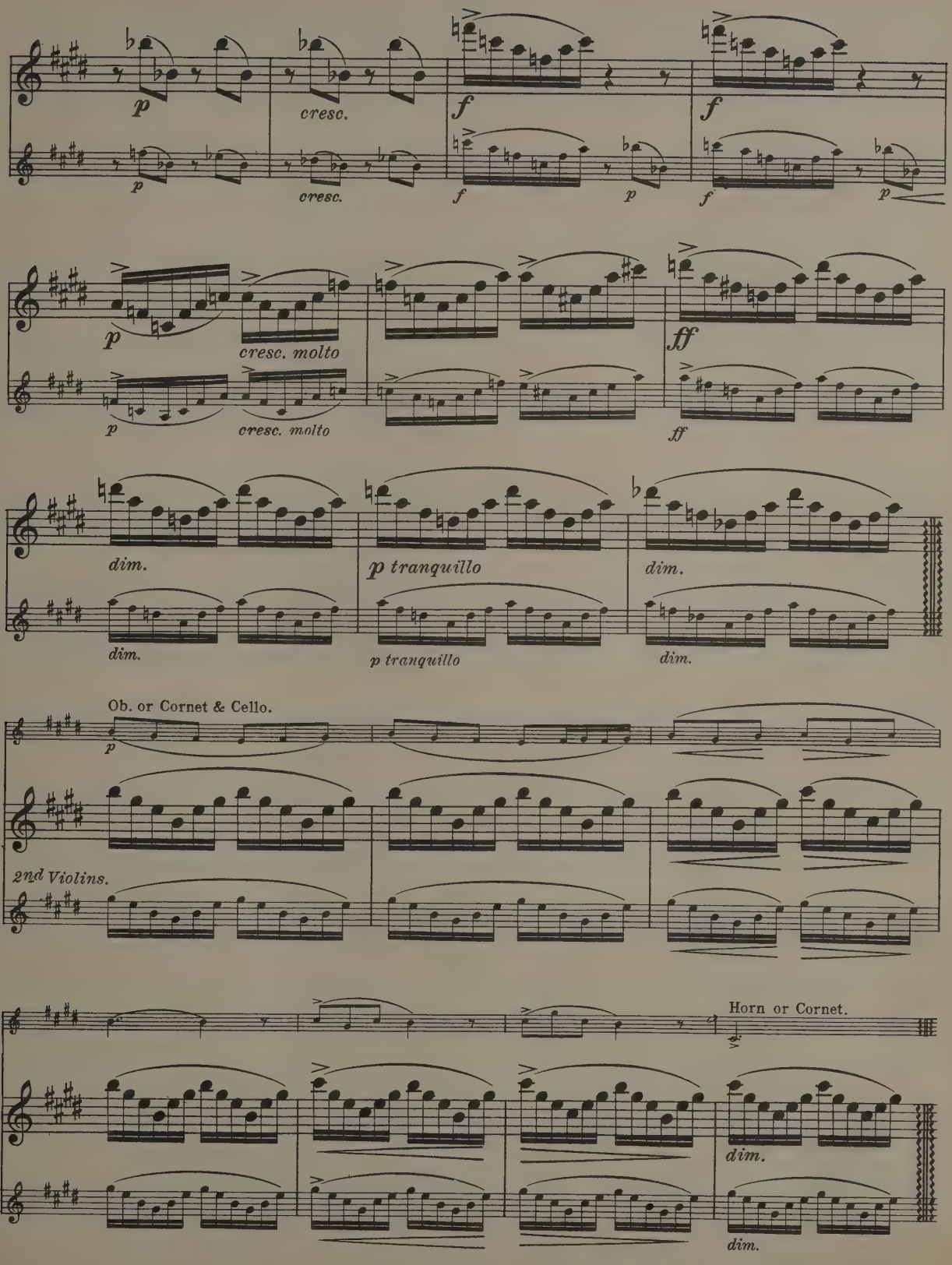
Extracts from the "Peer Gynt Suite" No 1, Op.46.

At Ibsen's suggestion, Grieg wrote some incidental music to his drama "Peer Gynt". Subsequently Grieg arranged two orchestral suites from this music, of which this, the first one, is famous throughout the entire musical world. This Suite is composed of four numbers, which may be briefly described as follows:

1. "Morning Mood". This forms the prelude to the fourth act of the play. It is a piece of serene and idyllic tone-painting, with no dramatic suggestions.
2. "The Death of Aase" is a brief and sombre dirge on the death of Peer's mother, scored entirely for muted strings.
3. "Anitra's Dance" is the music of the dance with which the daughter of the Bedouin chief tries to beguile the inconstant Peer.
4. "In the Hall of the Mountain King" is taken from the accompaniment to the scene in which Peer, in the dwelling of the trolls, is beset and tormented by gnomes and imps. The music of this number has been characterized as "a veritable hornets' nest".

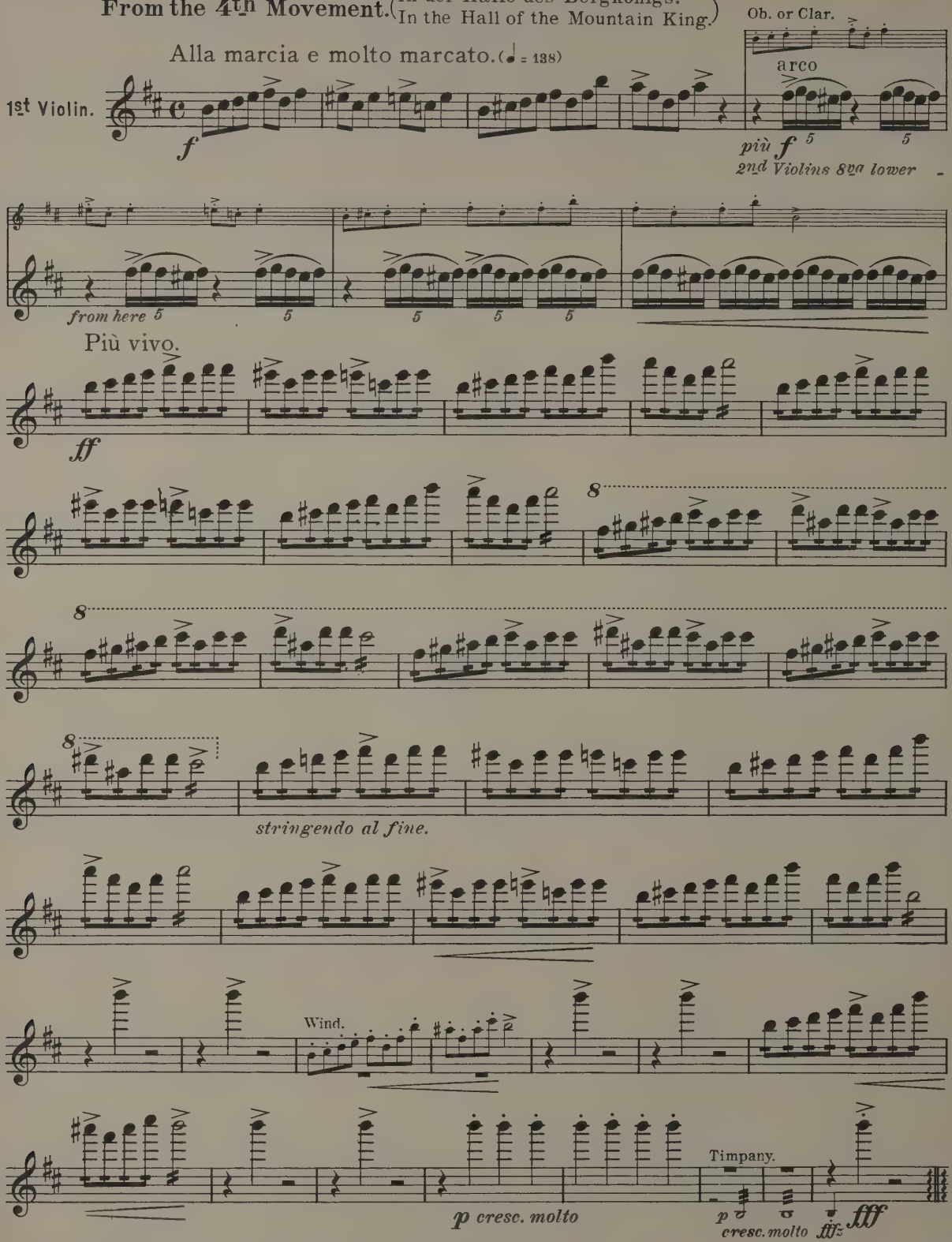
From the 1st Movement. (Morgenstimmung.—The Morning.)




p
cresc.
f
f
p
cresc.
f
p
f
p
p
cresc. molto
ff
p
cresc. molto
ff
dim.
p tranquillo
dim.
dim.
p tranquillo
dim.
Ob. or Cornet & Cello.
p
2nd Violins.
Horn or Cornet.
dim.
dim.

From the 4th Movement. (In der Halle des Bergkönigs. In the Hall of the Mountain King.)

Alla marcia e molto marcato. (♩ = 138)

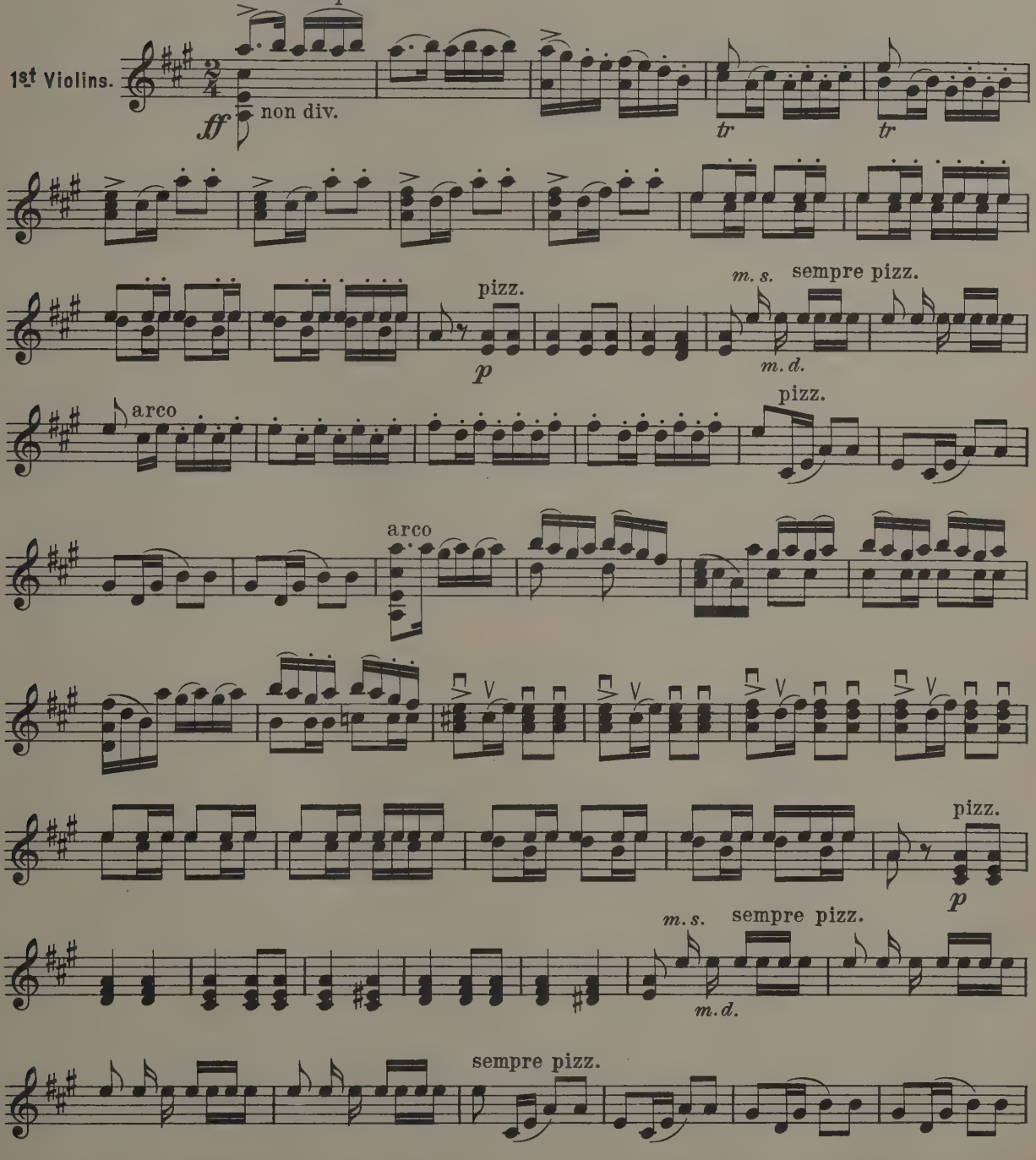
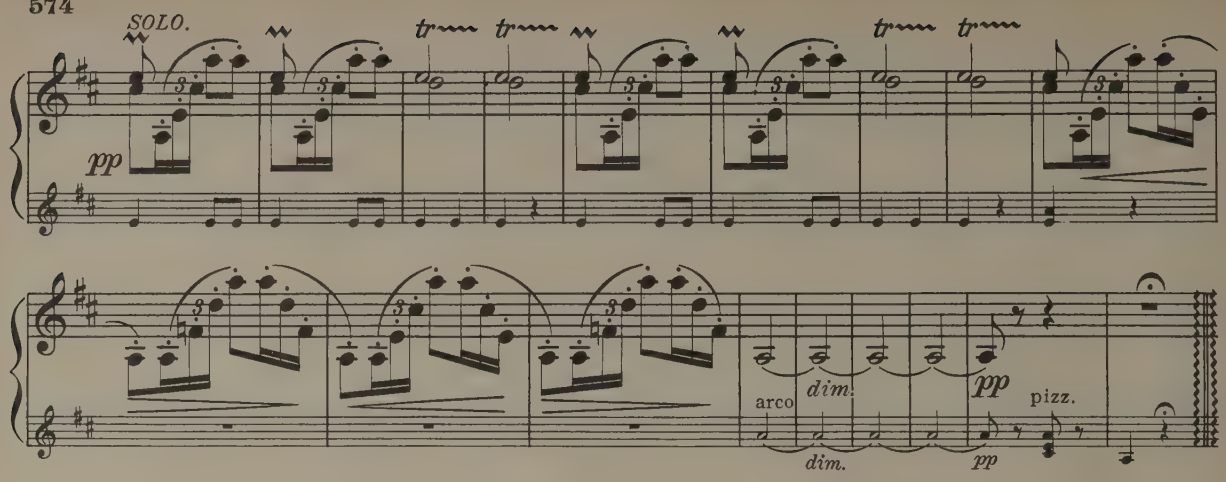


Extracts from the works of N. A. Rimsky-Korsakow.

Capriccio espagnol. Op. 34.

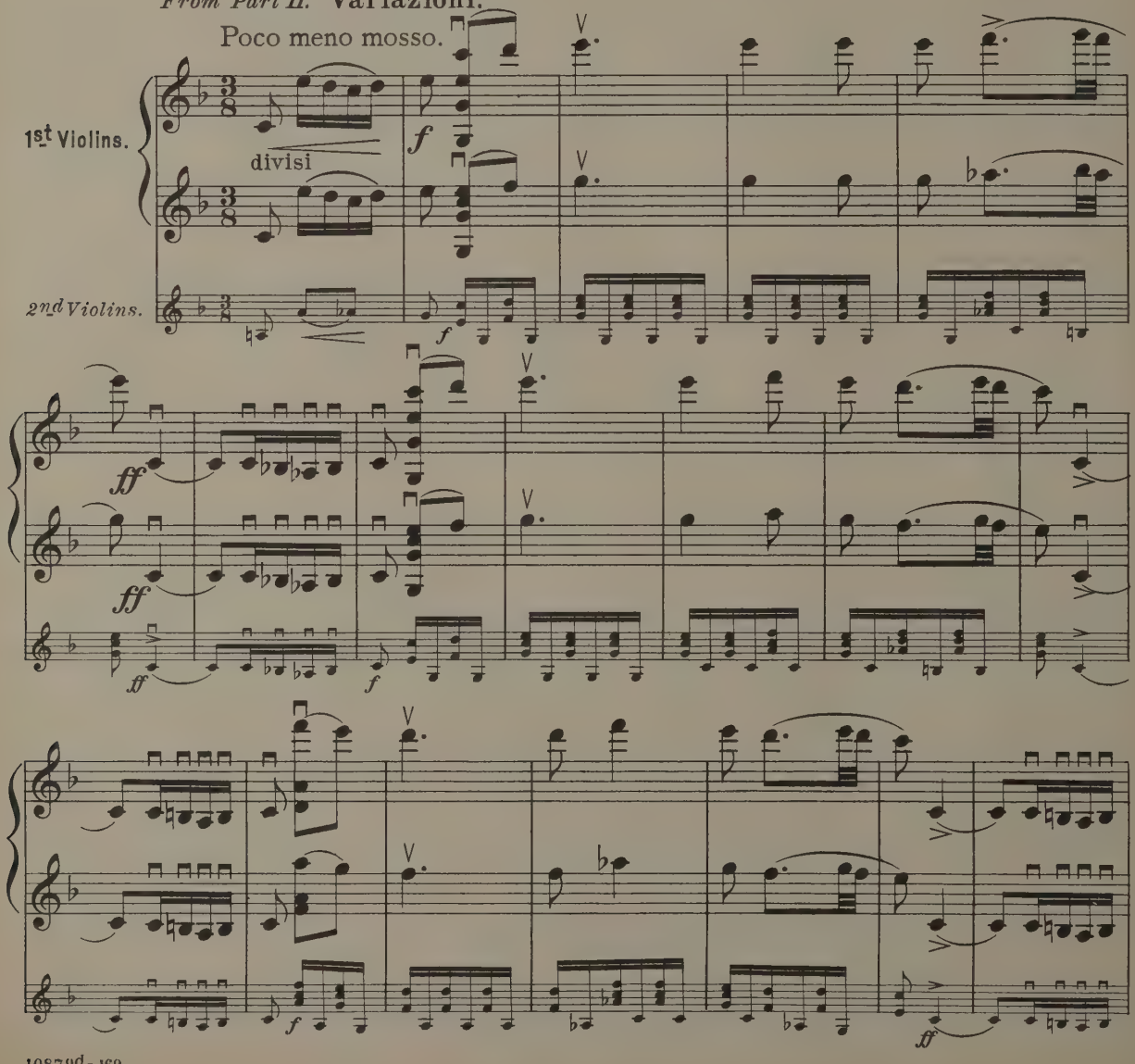
From Part I. "Alborada."

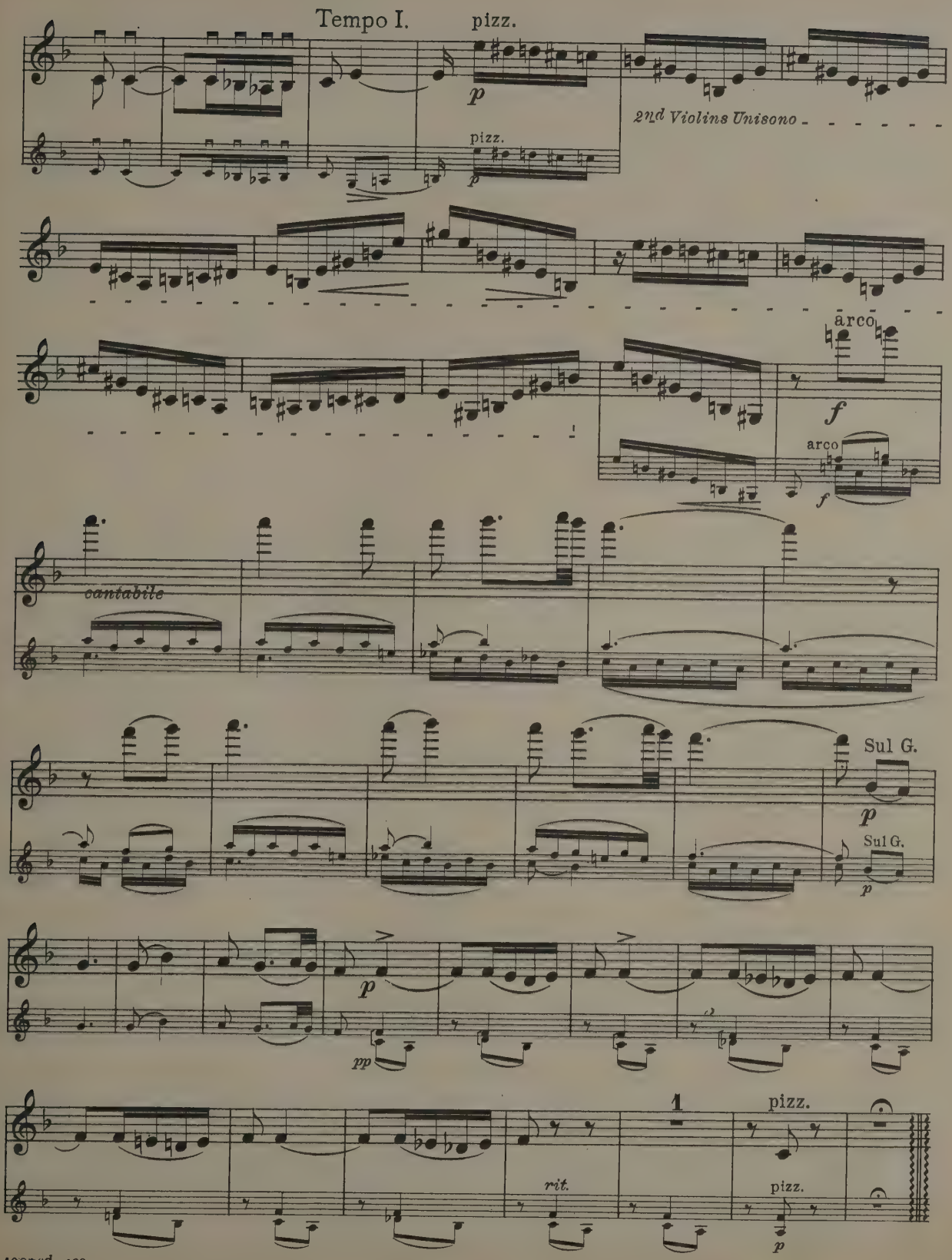
Vivo e strepitoso.



From Part II. **Variazioni.**

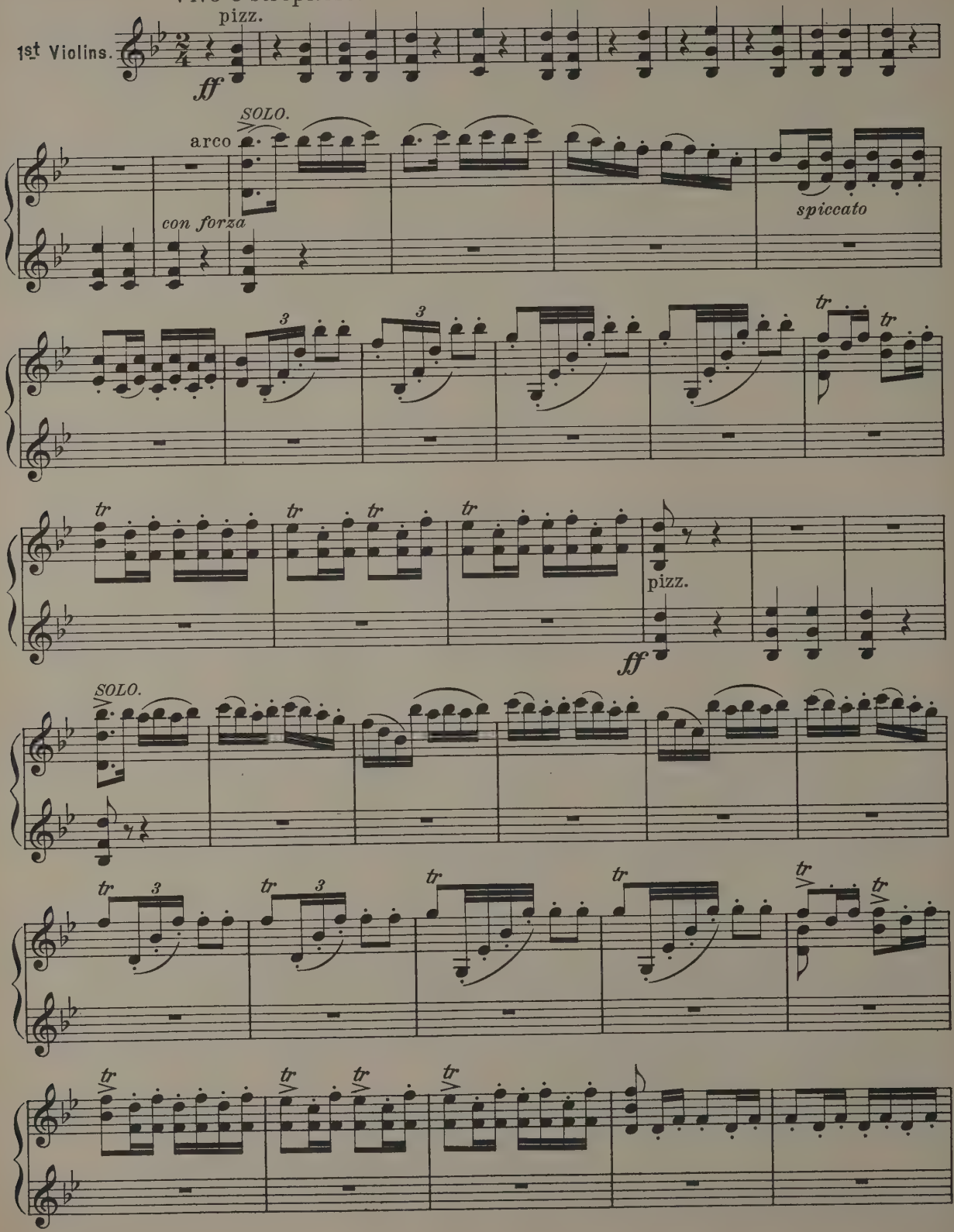
Poco meno mosso.

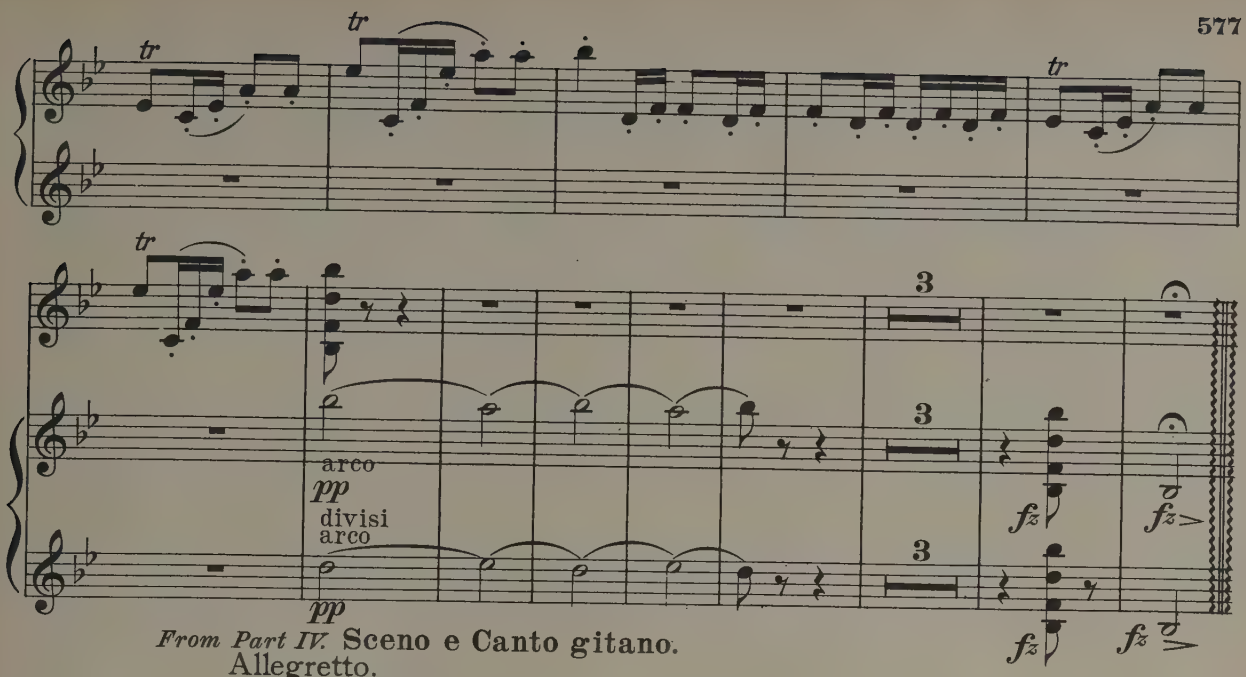



Tempo I.
pizz.
p
pizz.
p
2nd Violins Unisono
arco
f
arco
f
cantabile
Sul G.
p
Sul G.
p
p
pp
1
pizz.
rit.
pizz.
p

From Part III. **Alborada.**

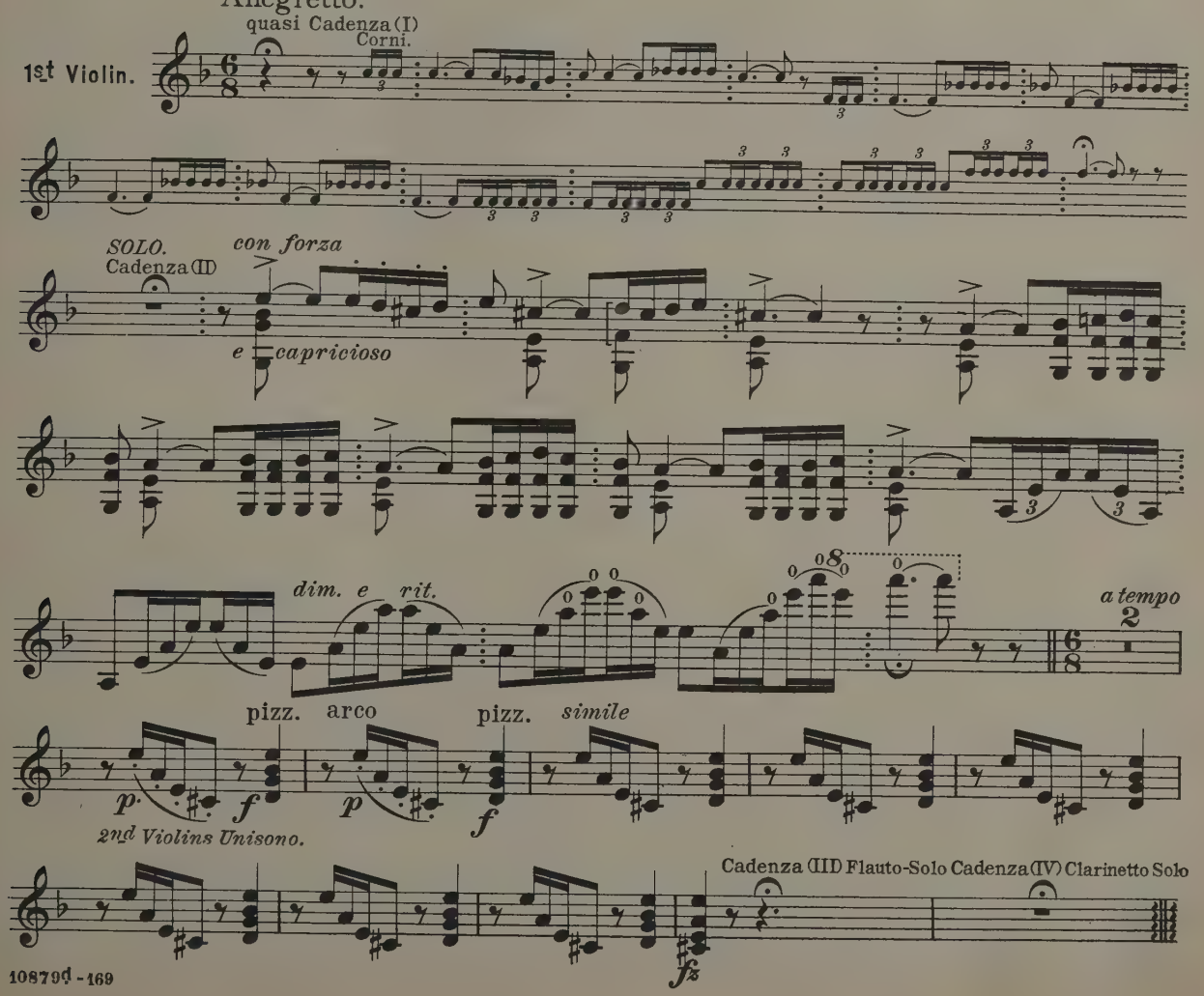
Vivo e strepitoso.

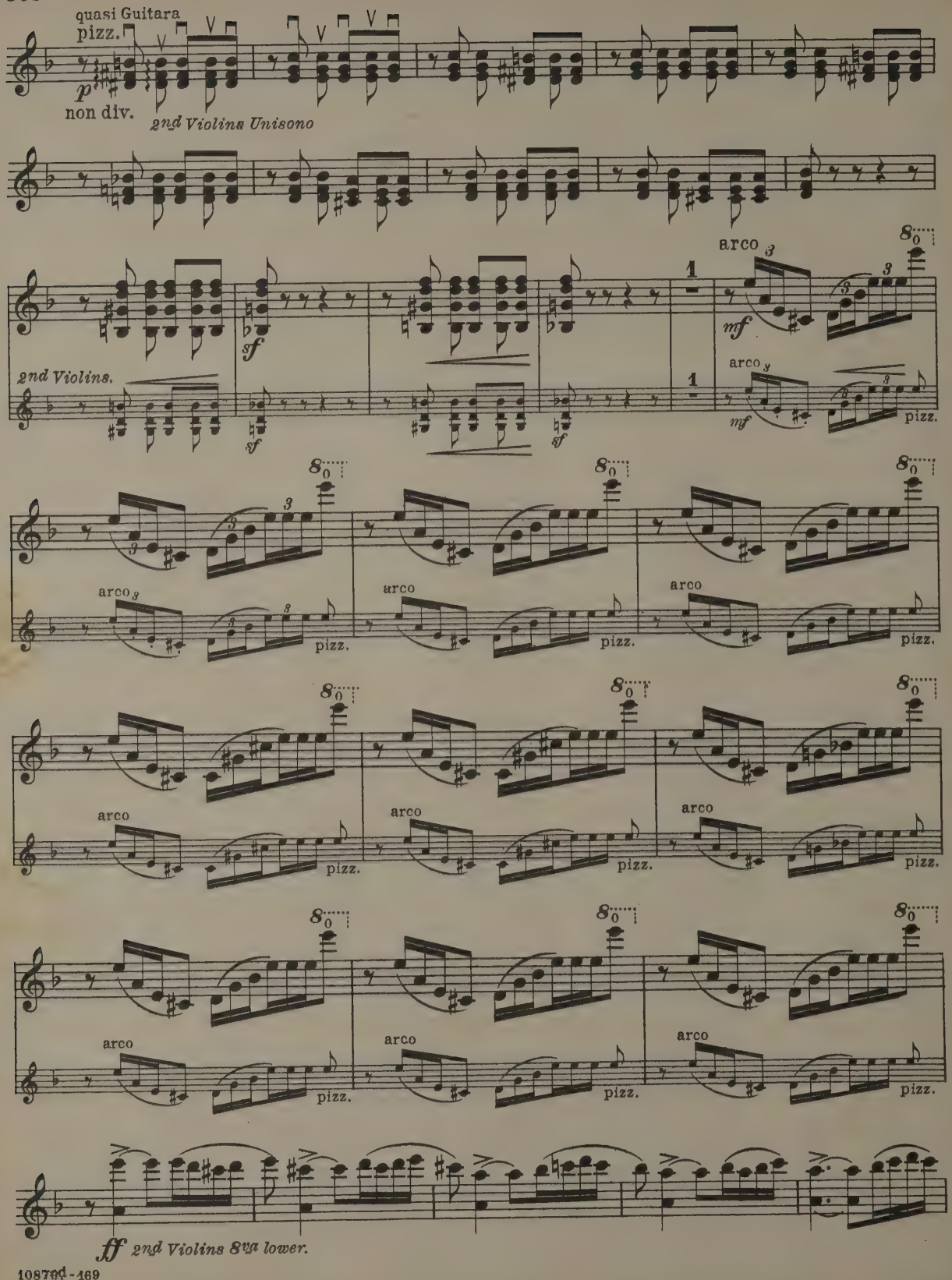


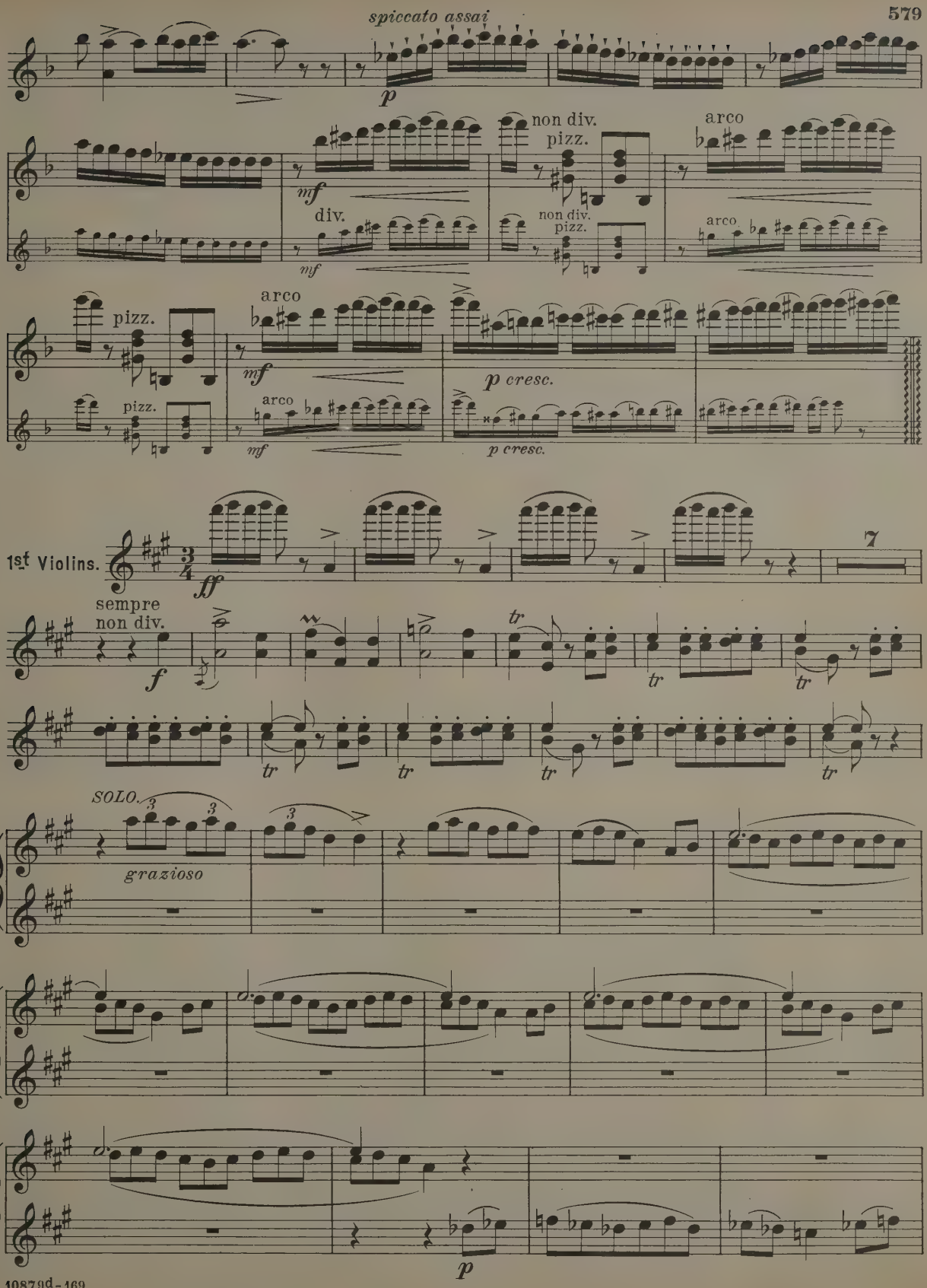


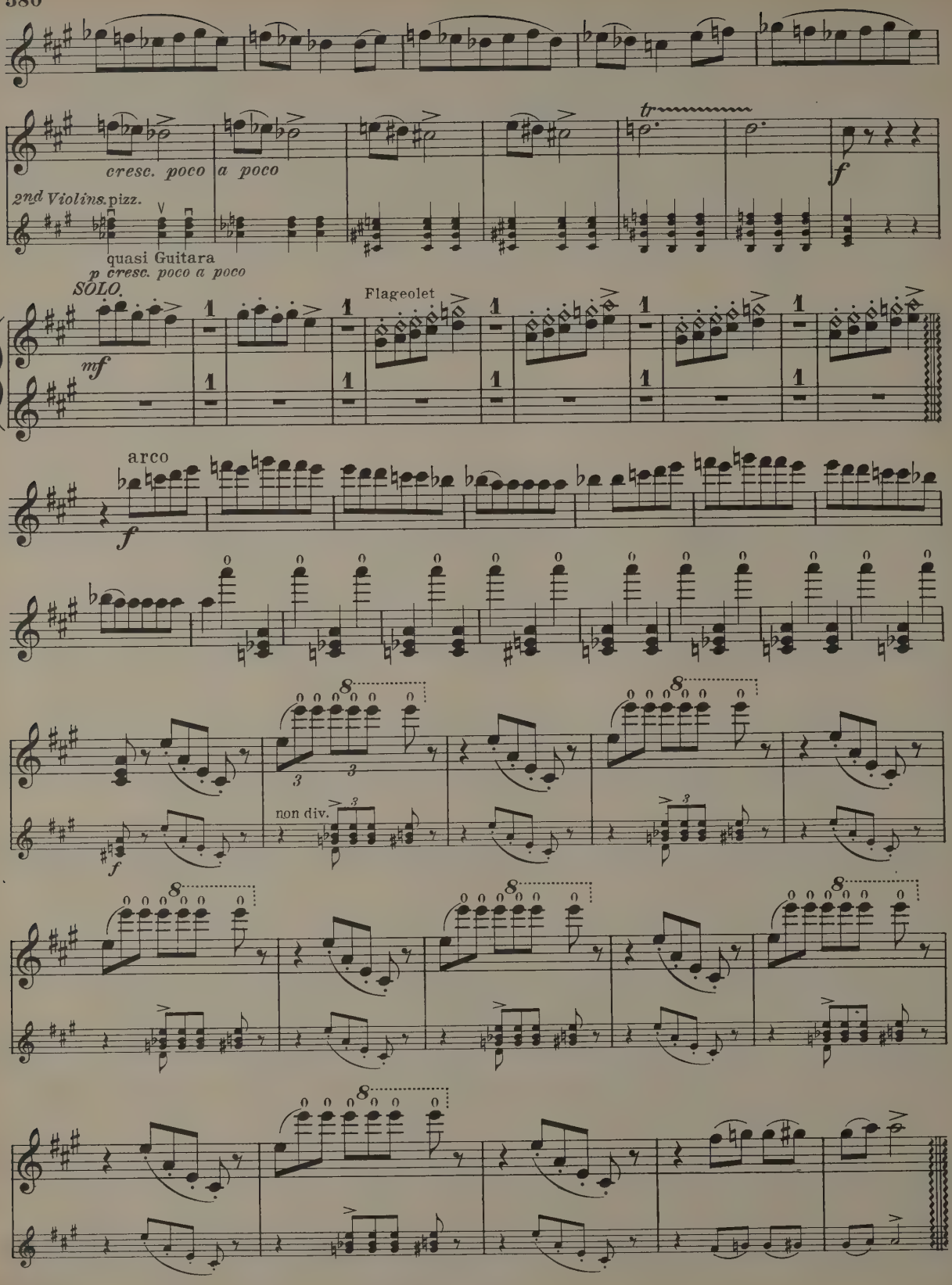
From Part IV. **Sceno e Canto gitano.**

Allegretto.



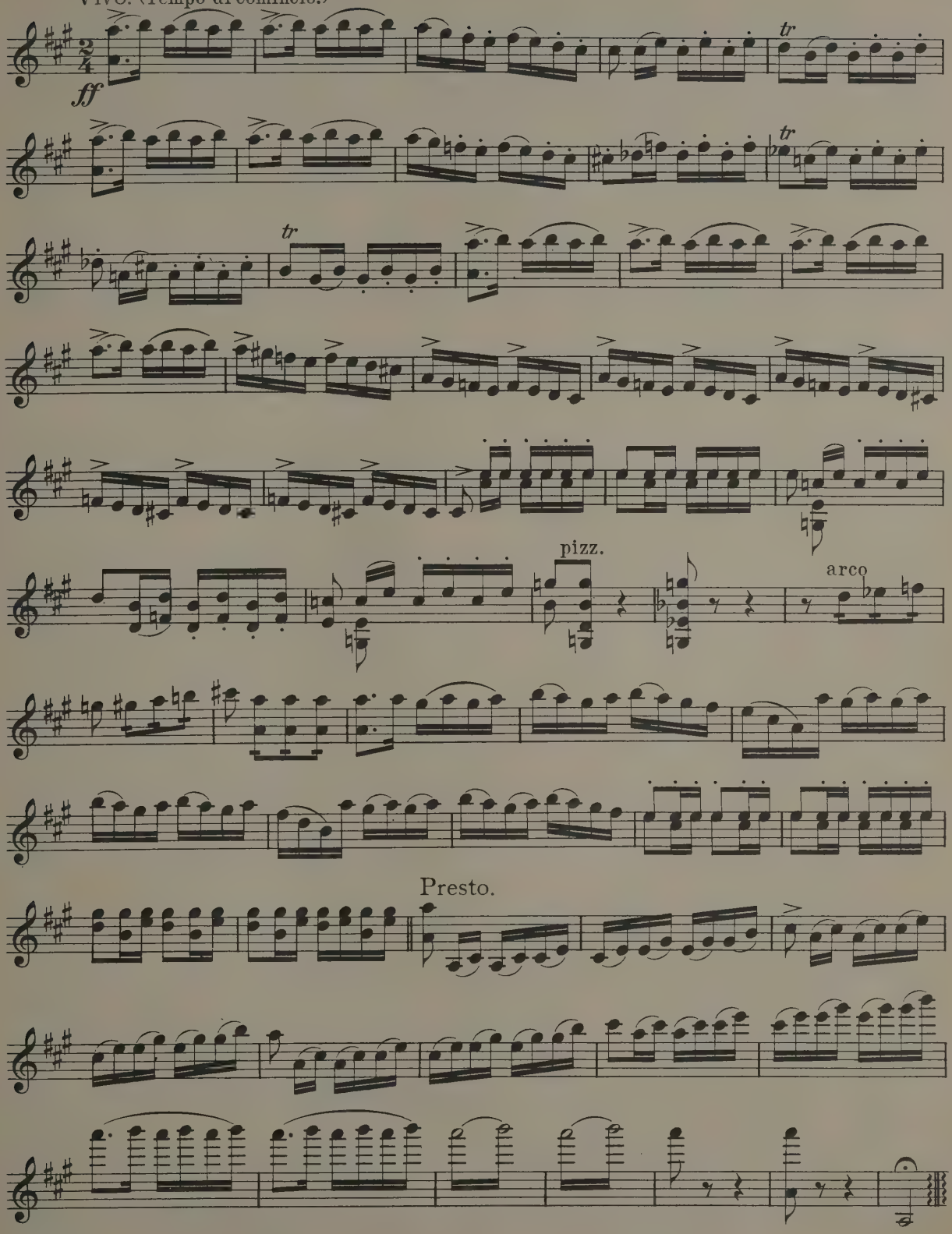

quasi Guitara
pizz.
p
non div.
2nd Violins Unisono
2nd Violins.
sf
arco
mf
pizz.
8va
ff 2nd Violins 8va lower.


spiccato assai
p
non div.
pizz.
arco
mf
div.
pizz.
arco
mf
p cresc.
1st Violins.
ff
7
sempre
non div.
f
tr
SOLO.
grazioso
p


cresc. poco a poco
2nd Violins. pizz.
quasi Guitara
p cresc. poco a poco
SOLO.
Flageolet
mf
arco
f
non div.

CODA.

Vivo. (Tempo di comincio.)



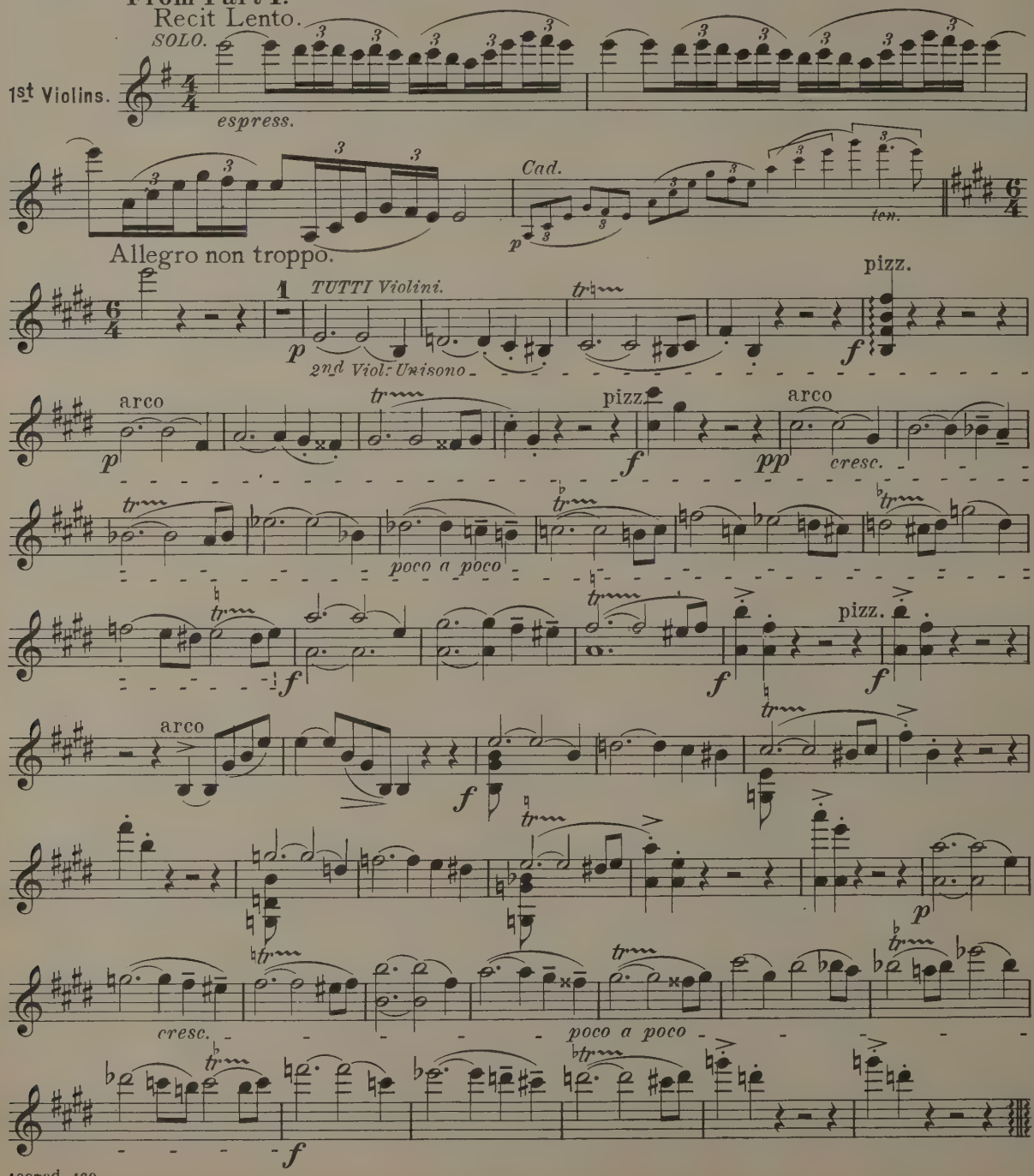
Scheherazade.

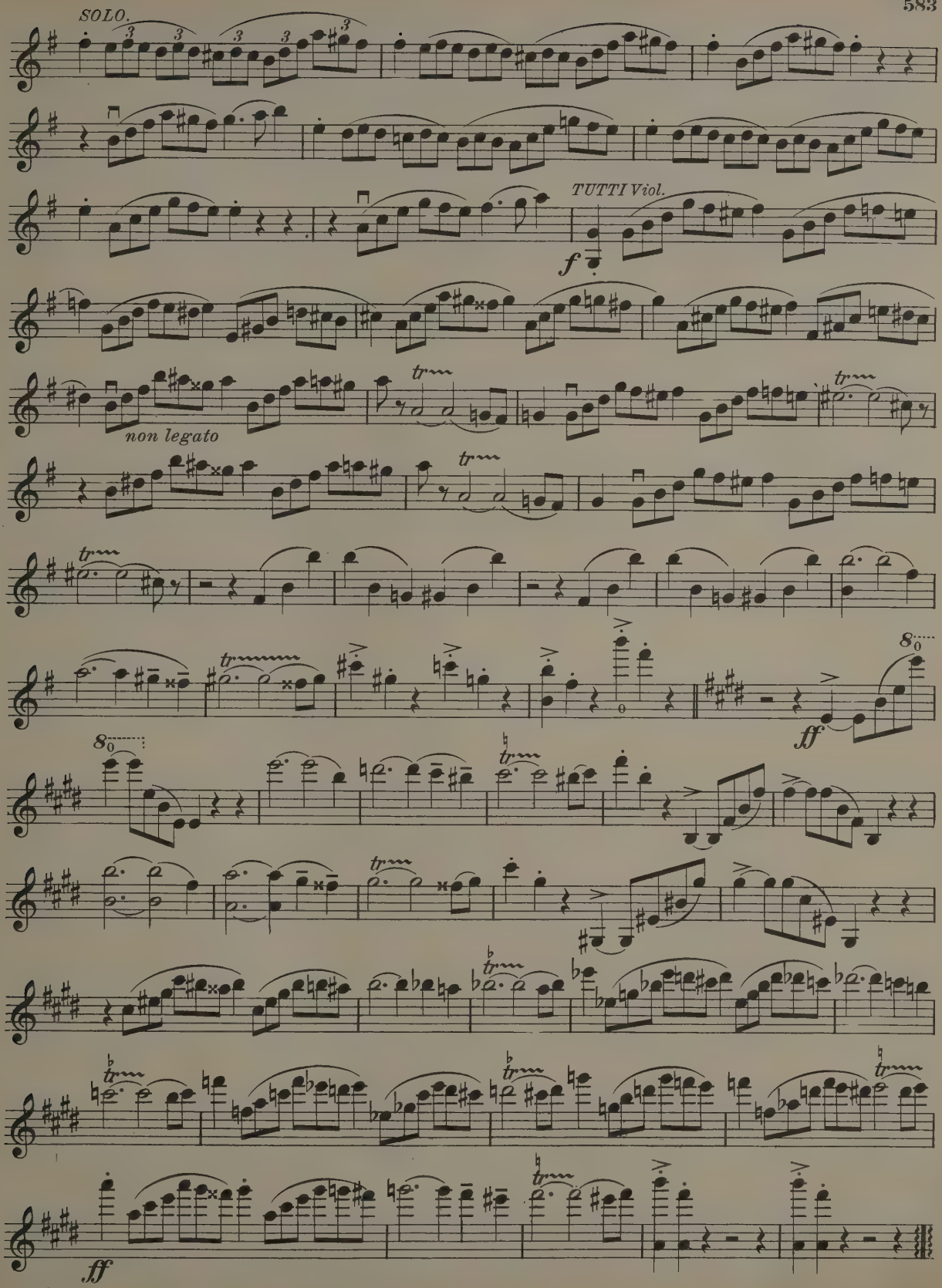
Suite Symphonique. Op.35.

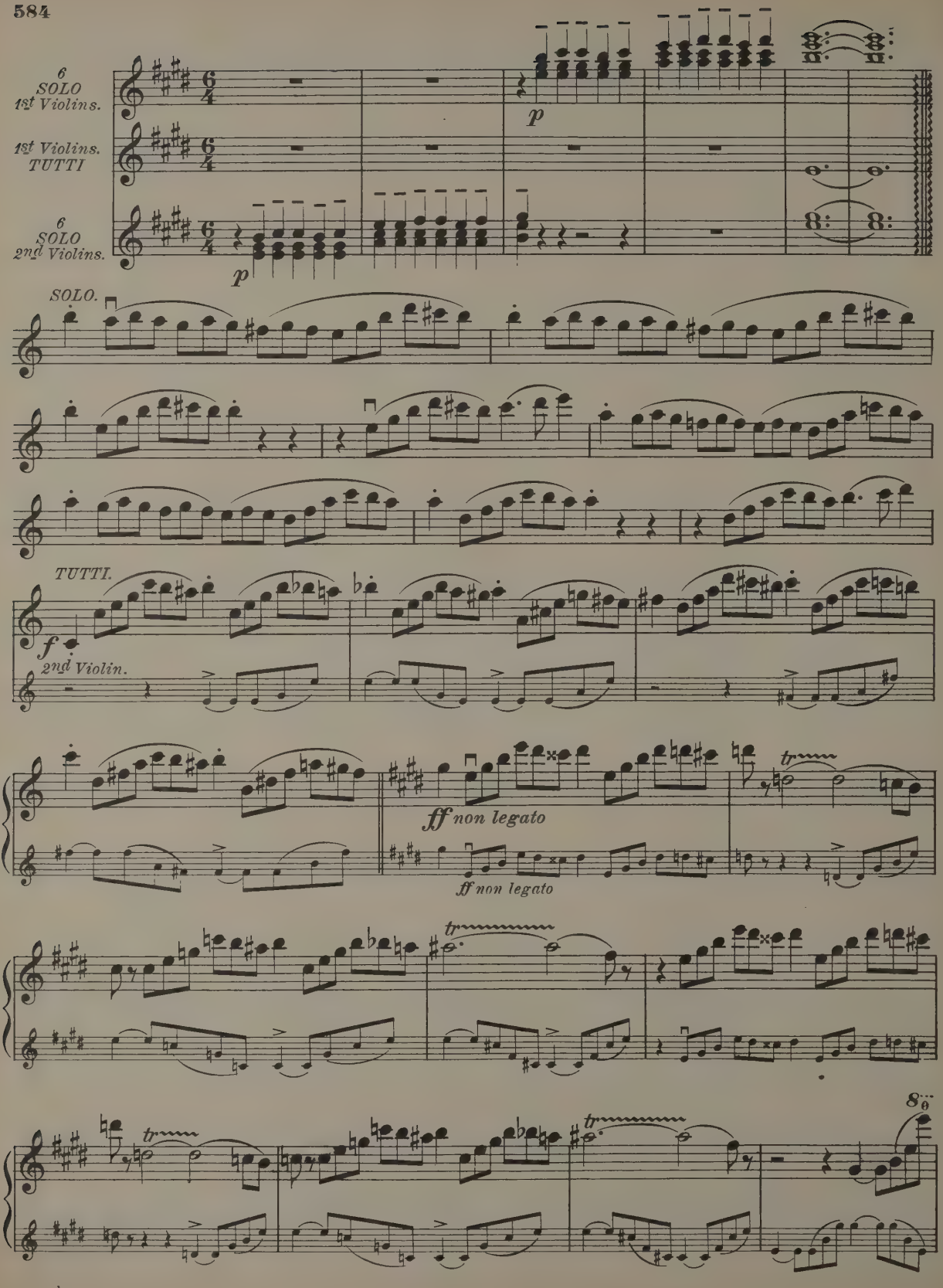
This Symphonic Suite is based upon the adventures of Sinbad the Sailor, as related by the Sultana Scheherazade in the "Thousand and one Night Tales." There are four parts: **1**—The Sea and Sinbad's ship. **2**—The Tale of the Kalendar-Prince. **3**—The Young Prince and the Young Princess. **4**—Festival at Bagdad. The Sea. The ship is wrecked on a rock surmounted by a bronze warrior. Conclusion.

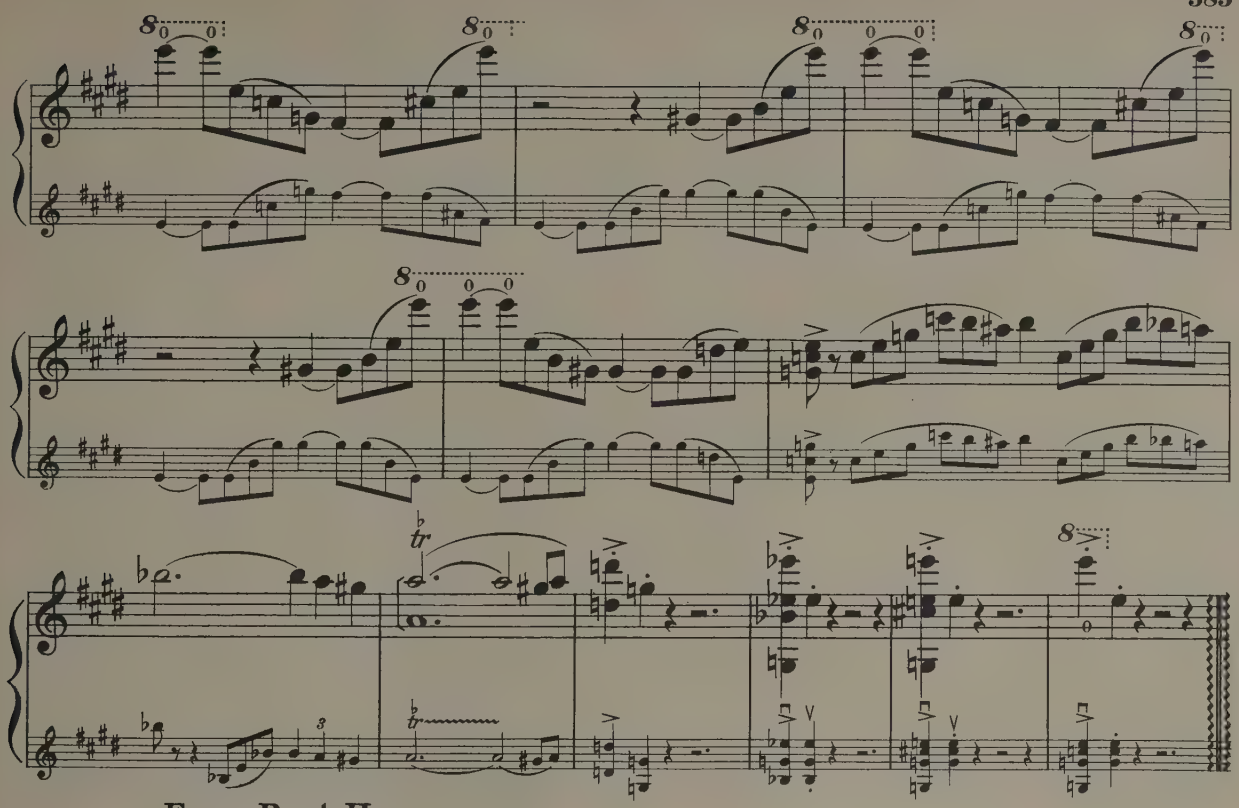
The music is highly original, romantic in style, reflecting the spirit and atmosphere of the stories with remarkable fidelity and effectiveness. The violin parts are exceedingly difficult, and demand the most accomplished violin players for their correct performance.

From Part I.

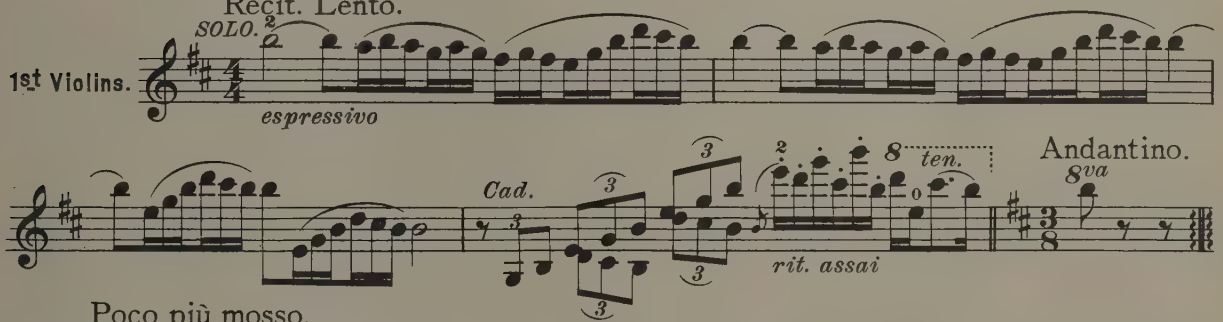


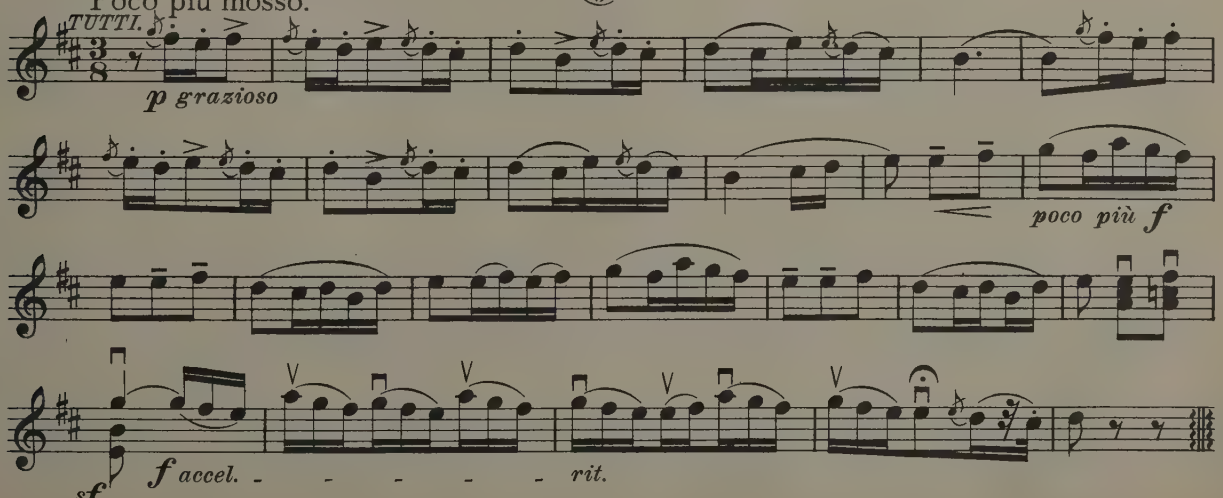

SOLO.
TUTTI Viol.
f
non legato
ff
ff

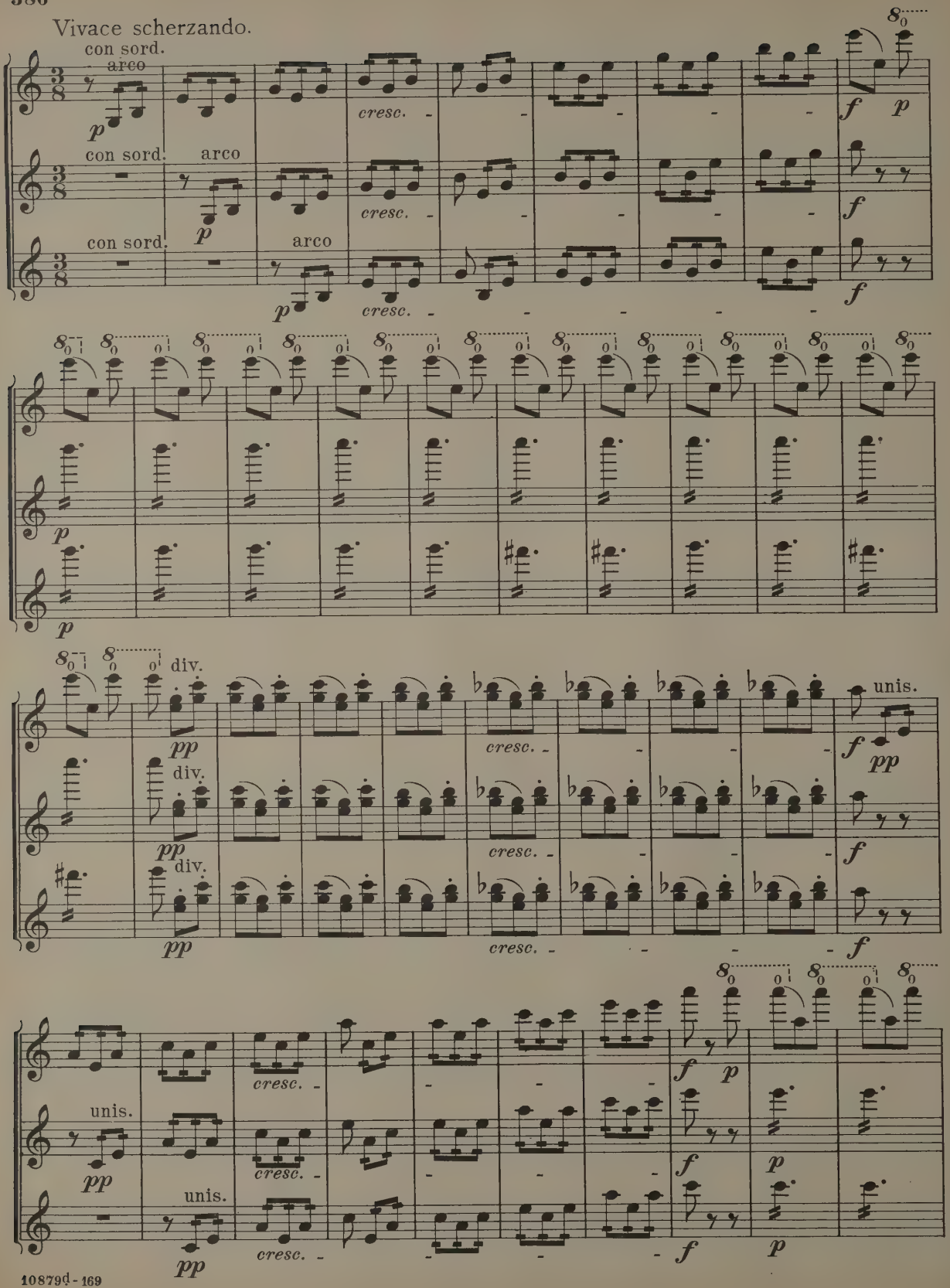

6
SOLO
1st Violins.
1st Violins.
TUTTI
6
SOLO
2nd Violins.
p
p
SOLO.
TUTTI.
f
2nd Violin.
ff non legato
ff non legato
tr
tr
tr
8va

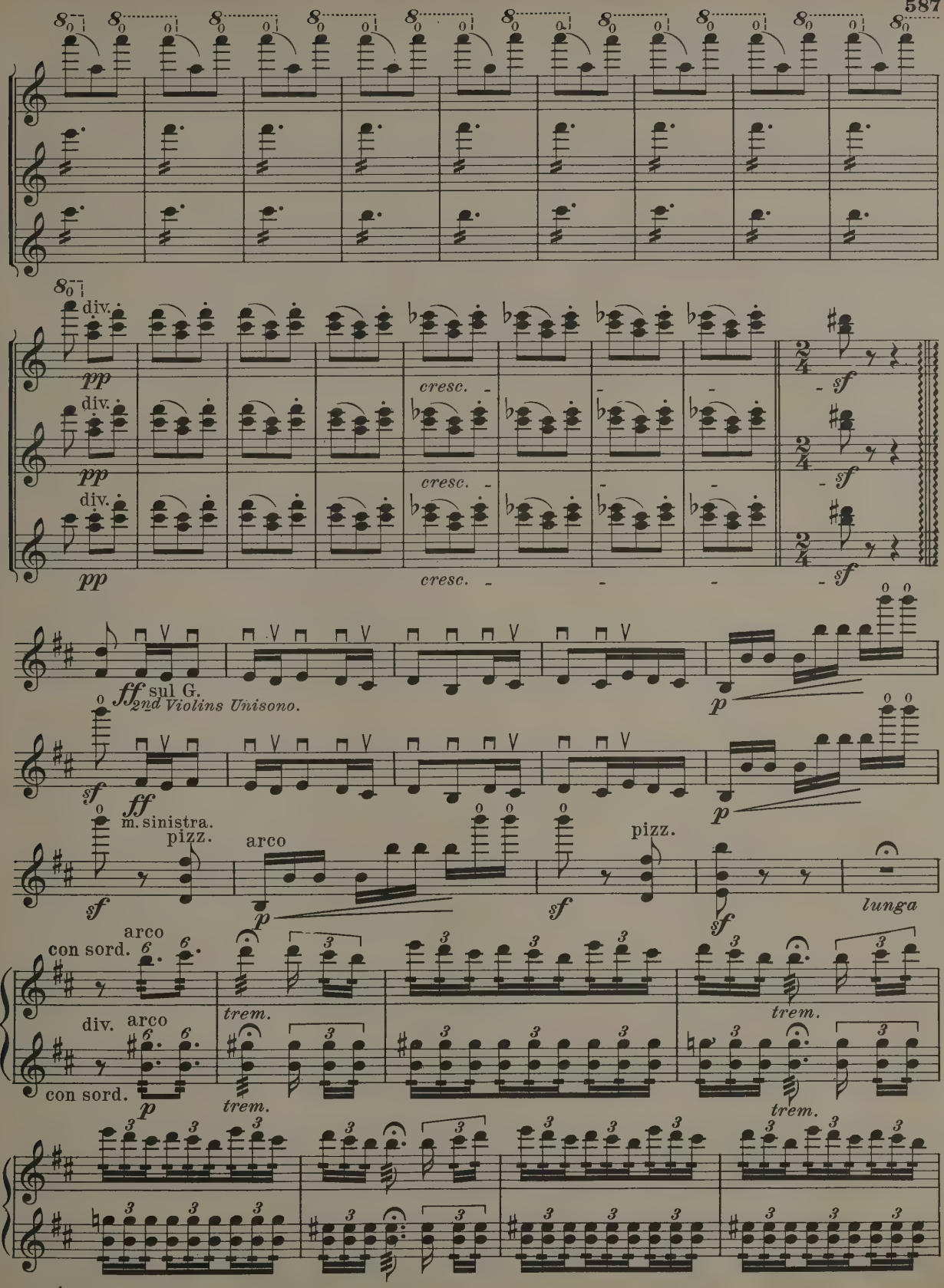


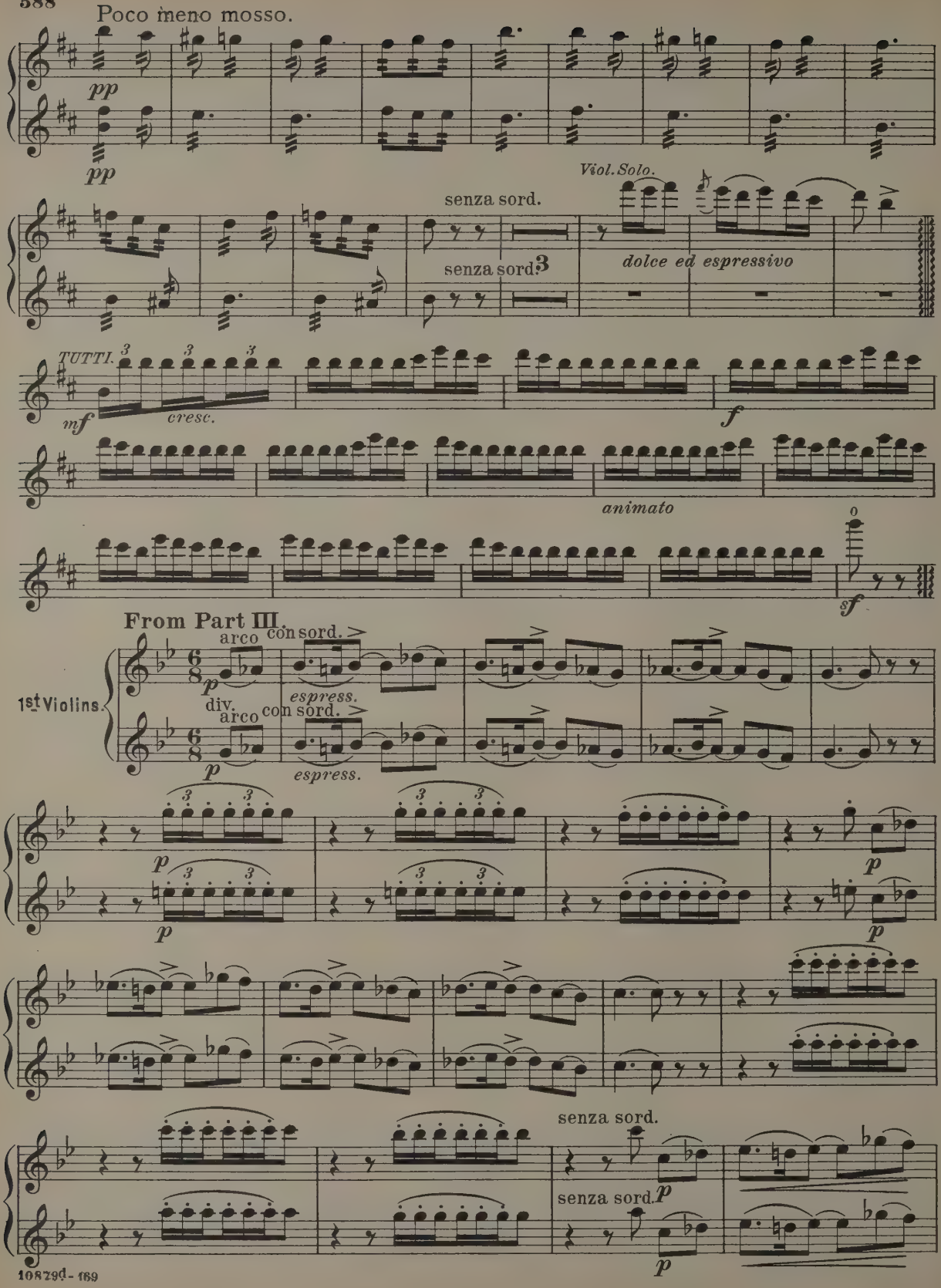
From Part II.

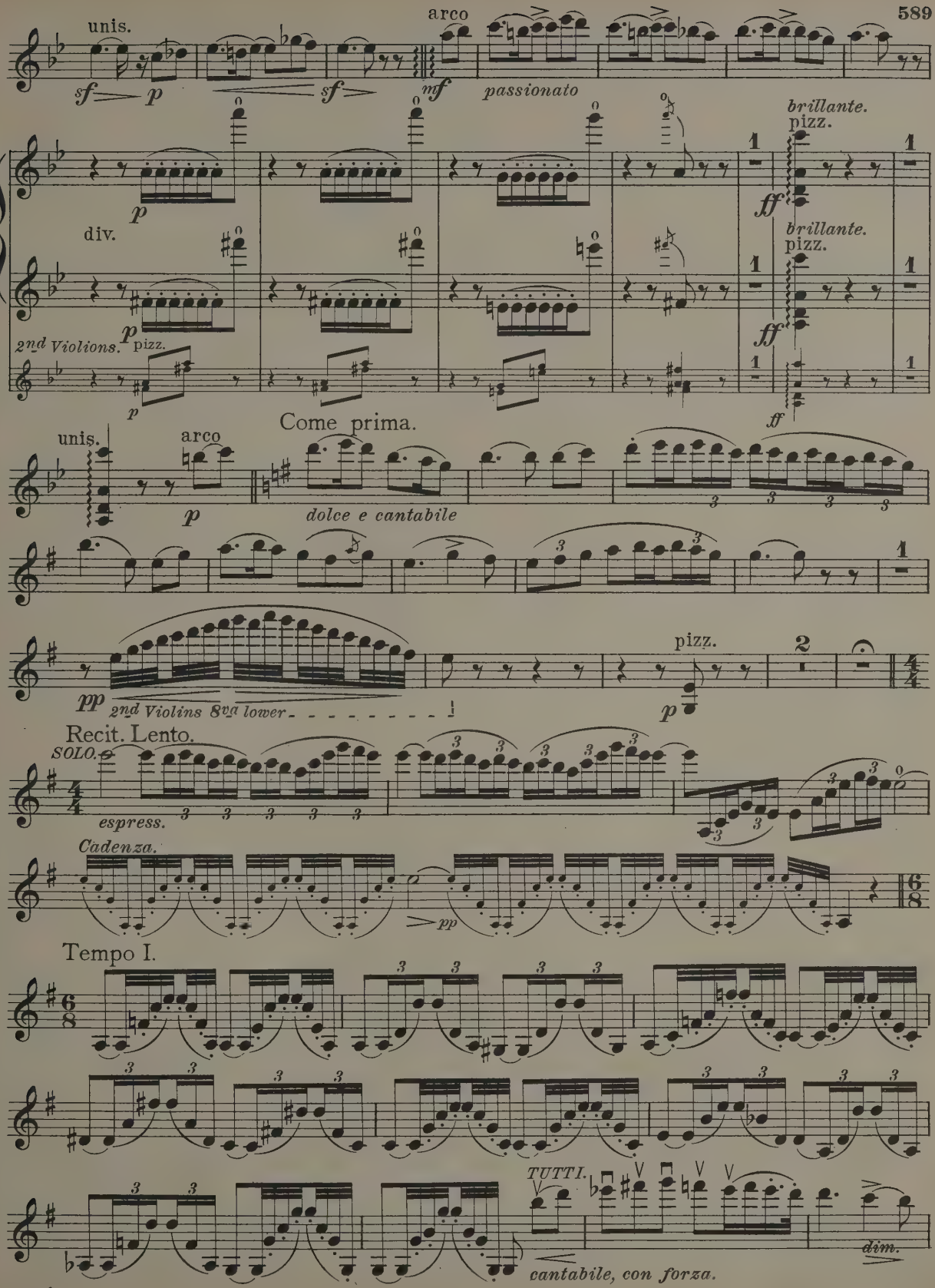
Recit. Lento.

Poco più mosso.

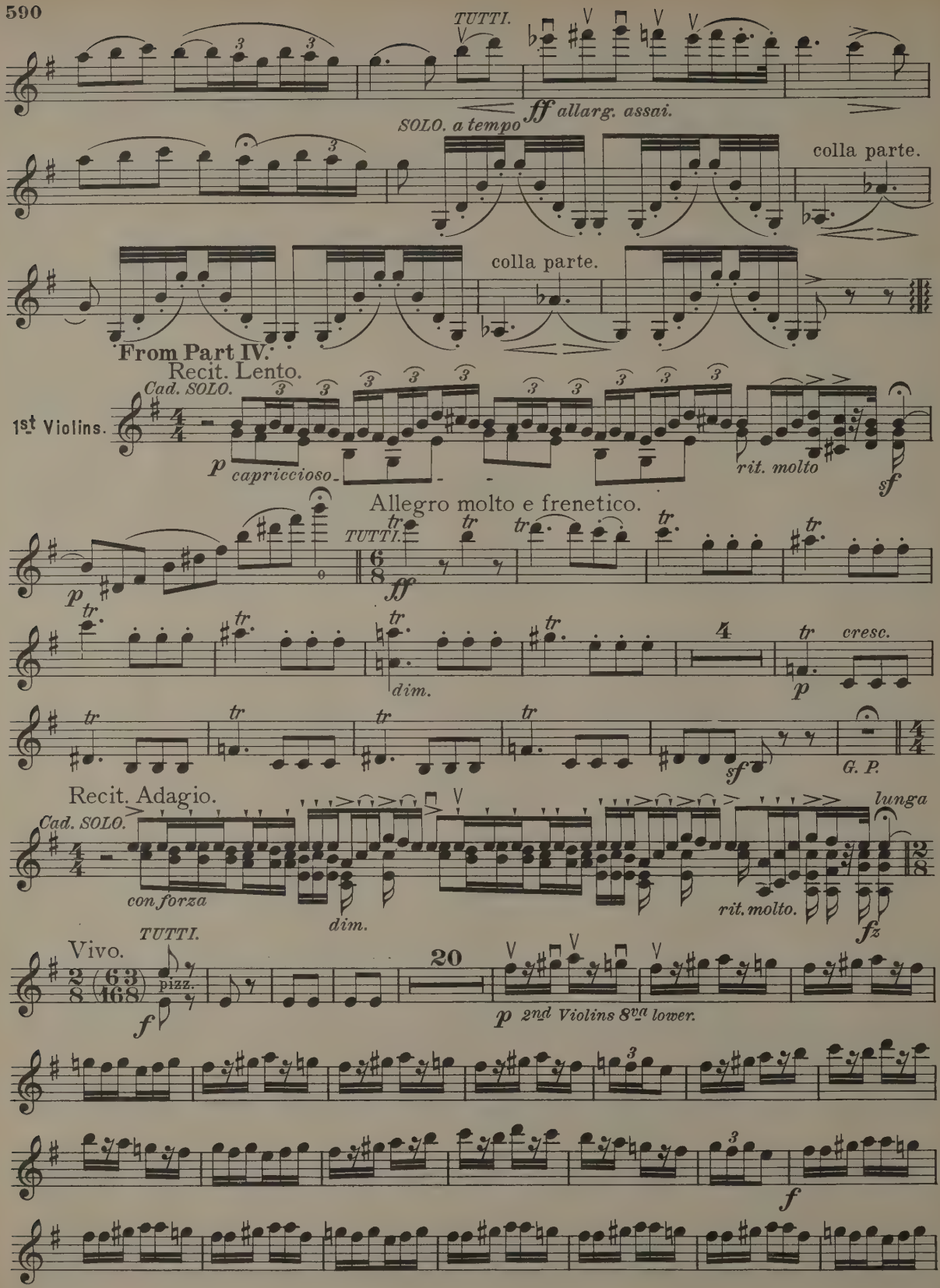


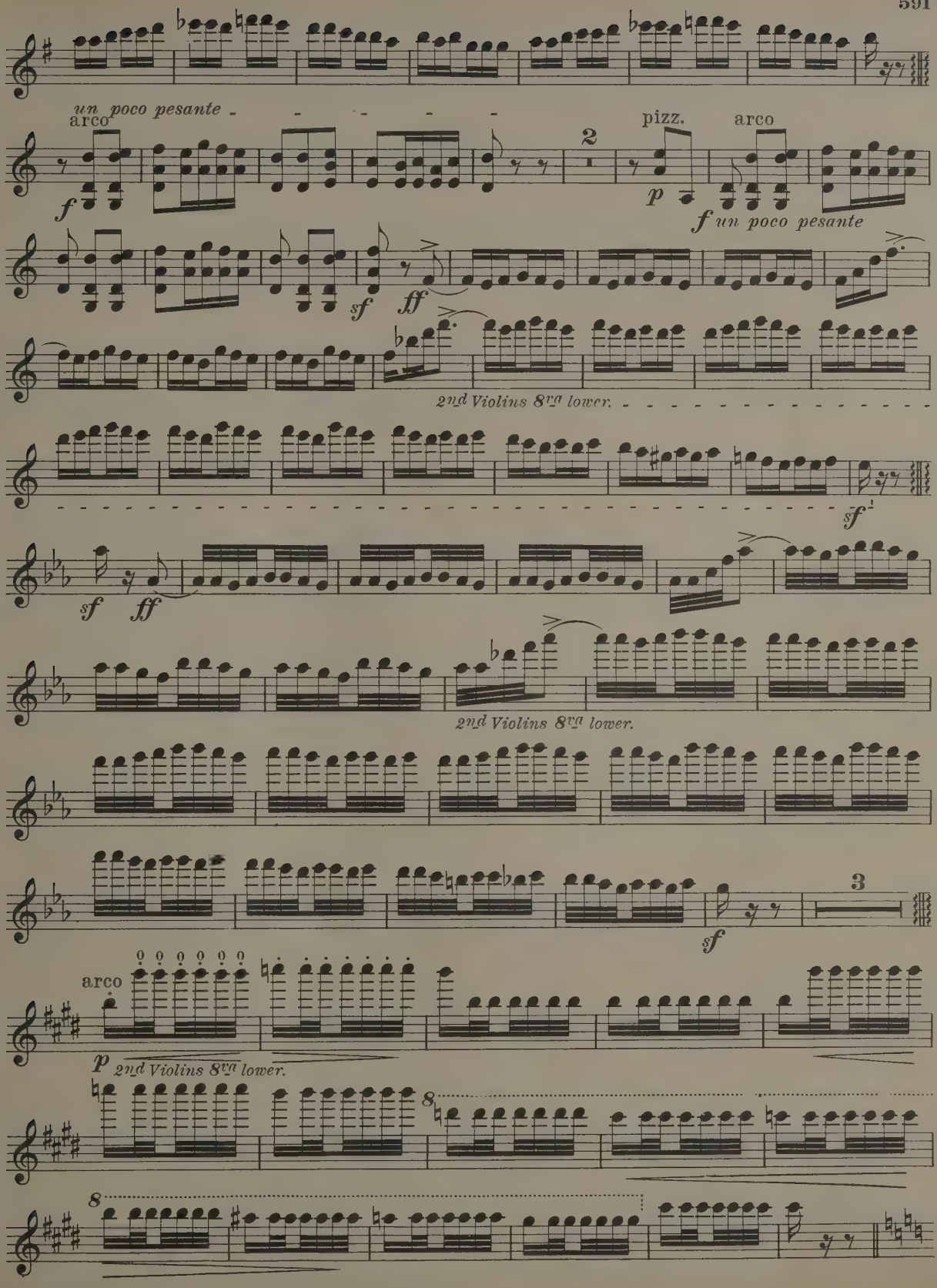

Vivace scherzando.
con sord.
arco
p
cresc.
f
con sord.
arco
p
cresc.
f
con sord.
arco
p
cresc.
f
p
p
div.
pp
cresc.
unis.
f
pp
div.
pp
cresc.
f
div.
pp
cresc.
f
unis.
pp
cresc.
f
p
unis.
pp
cresc.
f
p
unis.
pp
cresc.
f
p

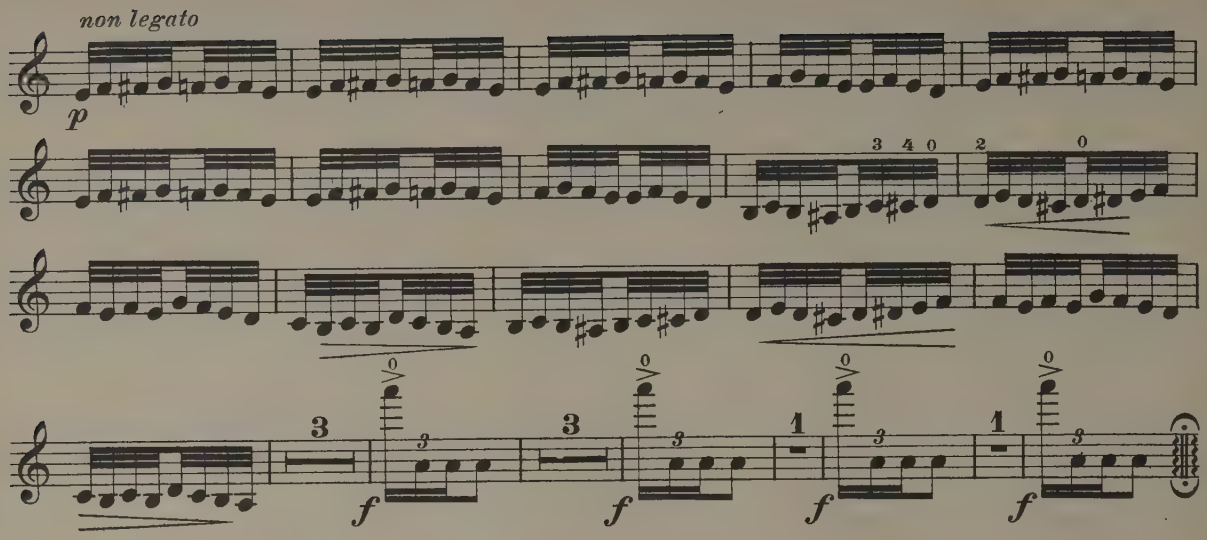

8va
div.
pp
cresc.
sf
2/4
ff
sul G.
2nd Violins Unisono.
m. sinistra.
pizz.
arco
lunga
con sord.
trem.


Poco meno mosso.
pp
pp
Viol. Solo.
senza sord.
senza sord.
3
dolce ed espressivo
TUTTI.
mf
cresc.
f
animato
sf
From Part III.
1st Violins.
arco
con sord.
p
espress.
div.
arco
con sord.
p
espress.
p
p
p
p
senza sord.
p
senza sord.
p

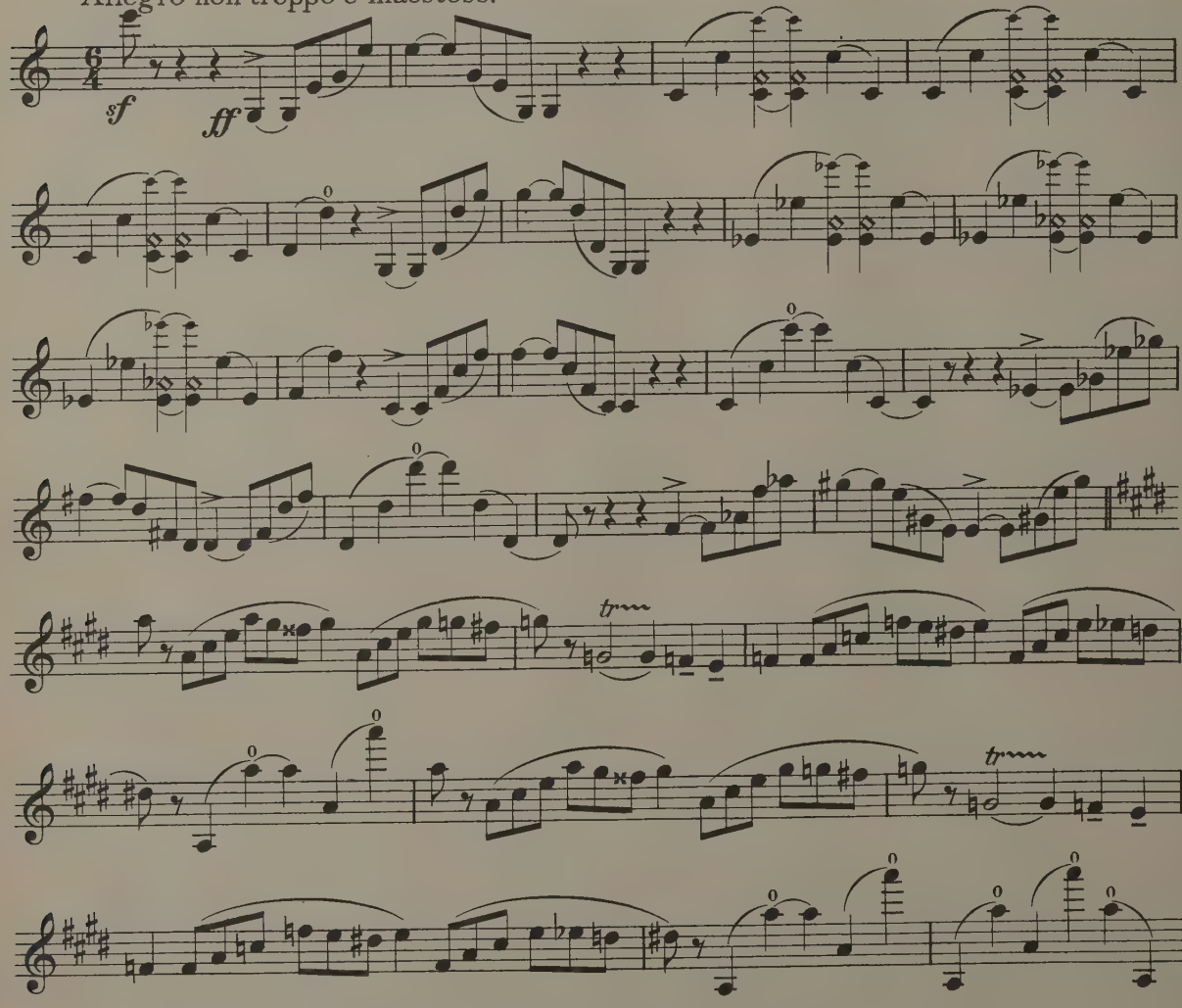

unis.
arco
sf p sf mf passionato
brillante.
pizz.
ff
div.
2nd Violions.
pizz.
Come prima.
unis.
arco
p
dolce e cantabile
pp
2nd Violins 8va lower
pizz.
p
Recit. Lento.
SOLO.
espress.
Cadenza.
pp
Tempo I.
TUTTI.
cantabile, con forza.
dim.

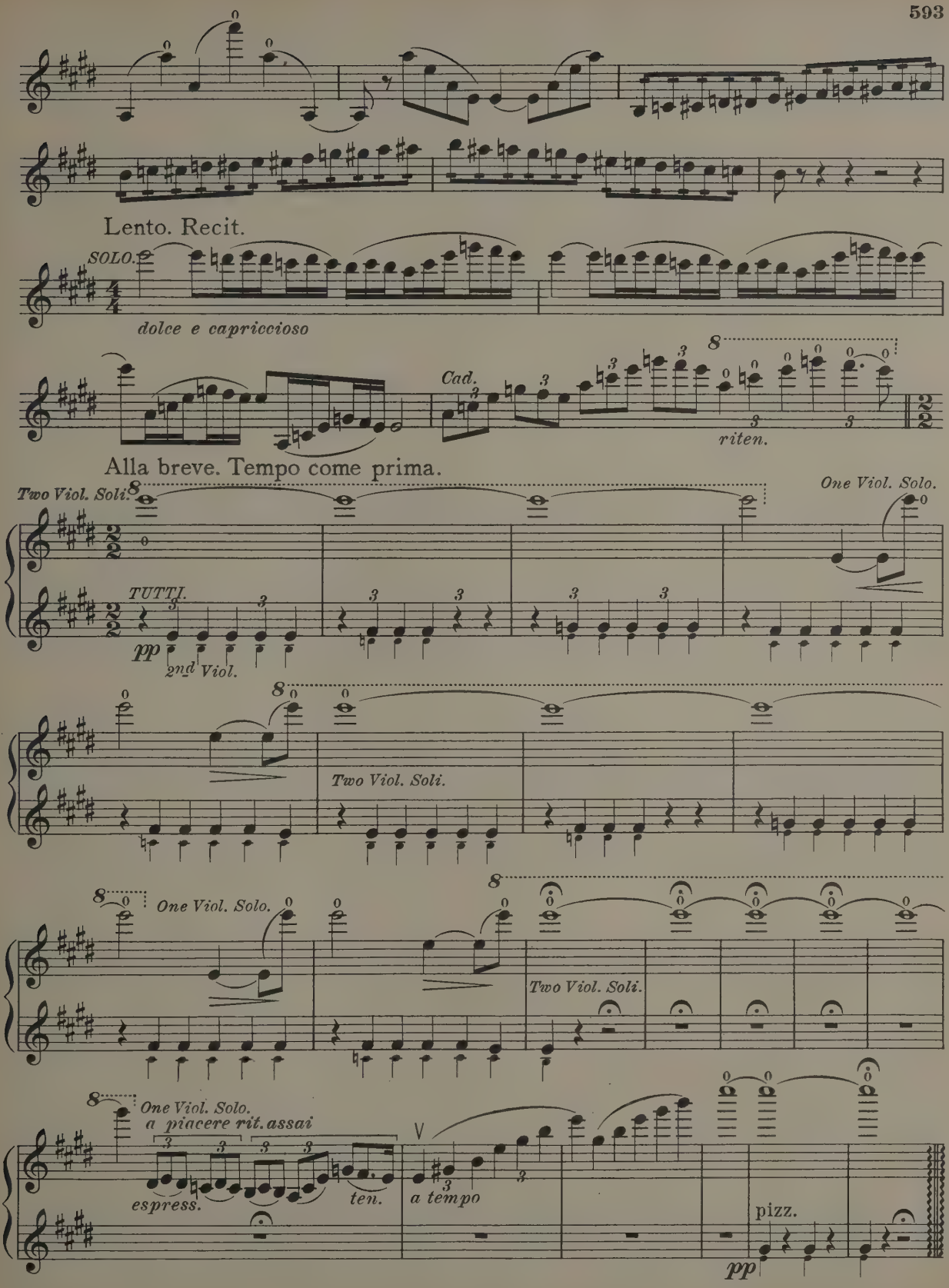

TUTTI.
ff allarg. assai.
SOLO. a tempo
colla parte.
colla parte.
From Part IV.
Recit. Lento.
Cad. SOLO.
1st Violins.
p capriccioso
rit. molto
sf
Allegro molto e frenetico.
TUTTI.
ff
p
dim.
cresc.
sf
G. P.
Recit. Adagio.
Cad. SOLO.
con forza
dim.
rit. molto.
lunga
fz
TUTTI.
Vivo.
pizz.
f
20
p 2nd Violins 8va lower.
f


un poco pesante
arco
f
2
pizz.
arco
p
f un poco pesante
sf
ff
2nd Violins 8va lower.
sf
sf
ff
2nd Violins 8va lower.
3
sf
arco
p
2nd Violins 8va lower.
8
8



Allegro non troppo e maestoso.



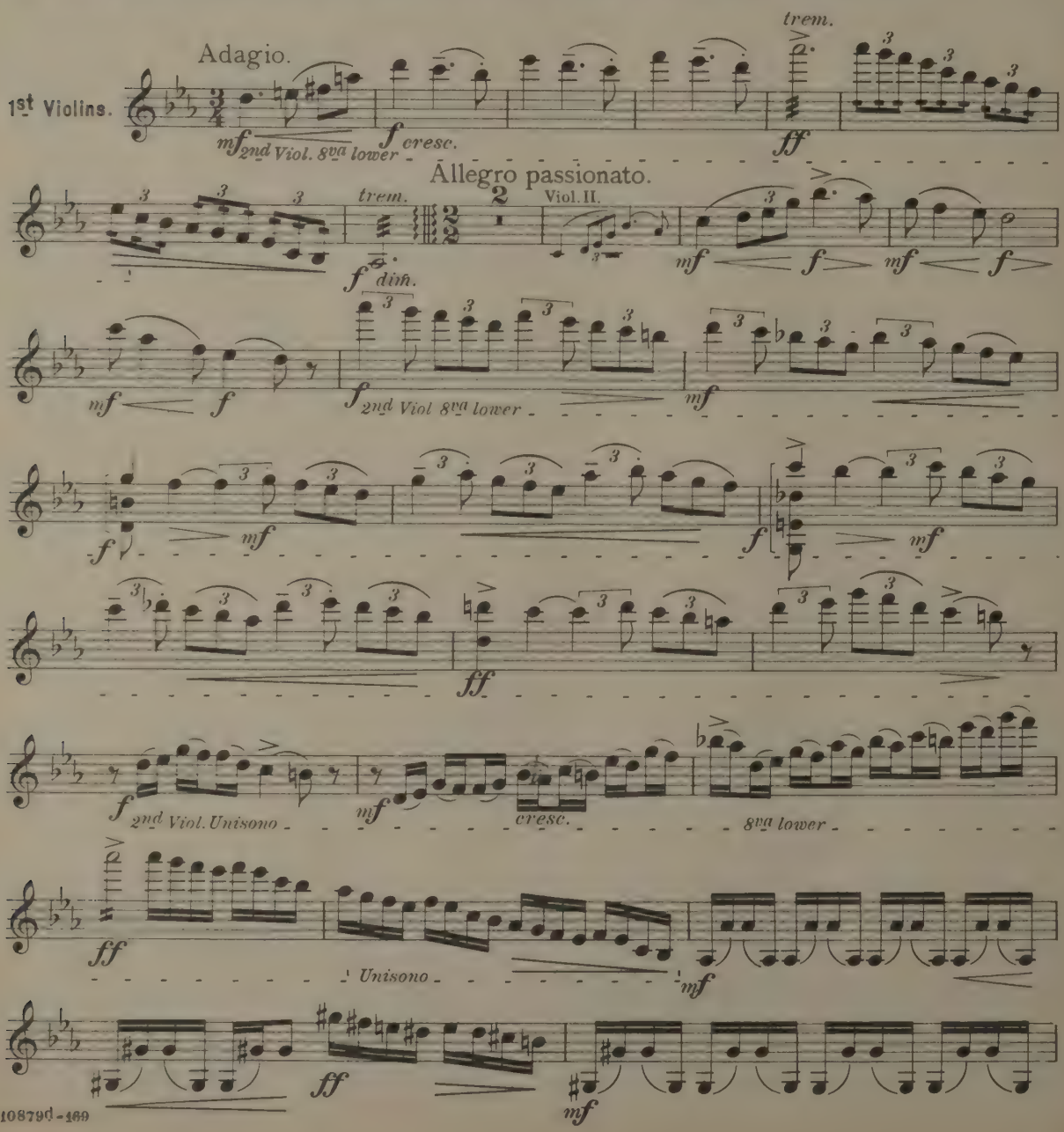

Lento. Recit.
SOLO.
dolce e capriccioso
Cad.
riten.
Alla breve. Tempo come prima.
Two Viol. Soli.
One Viol. Solo.
TUTTI.
pp
2nd Viol.
Two Viol. Soli.
One Viol. Solo.
Two Viol. Soli.
One Viol. Solo.
a piacere rit. assai
espress.
ten.
a tempo
pizz.
pp

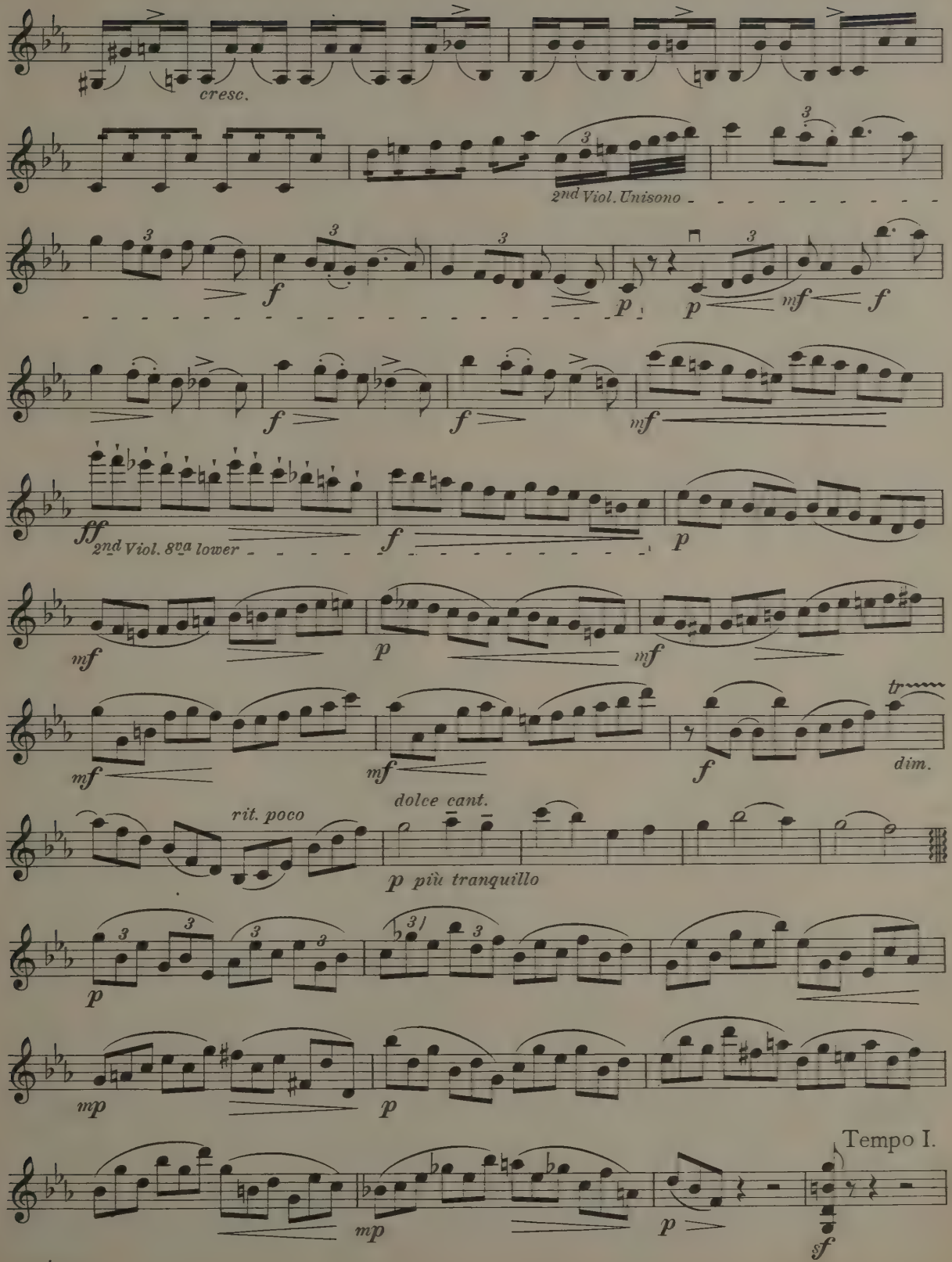
Extracts from the works of Alexandre Glazounow.

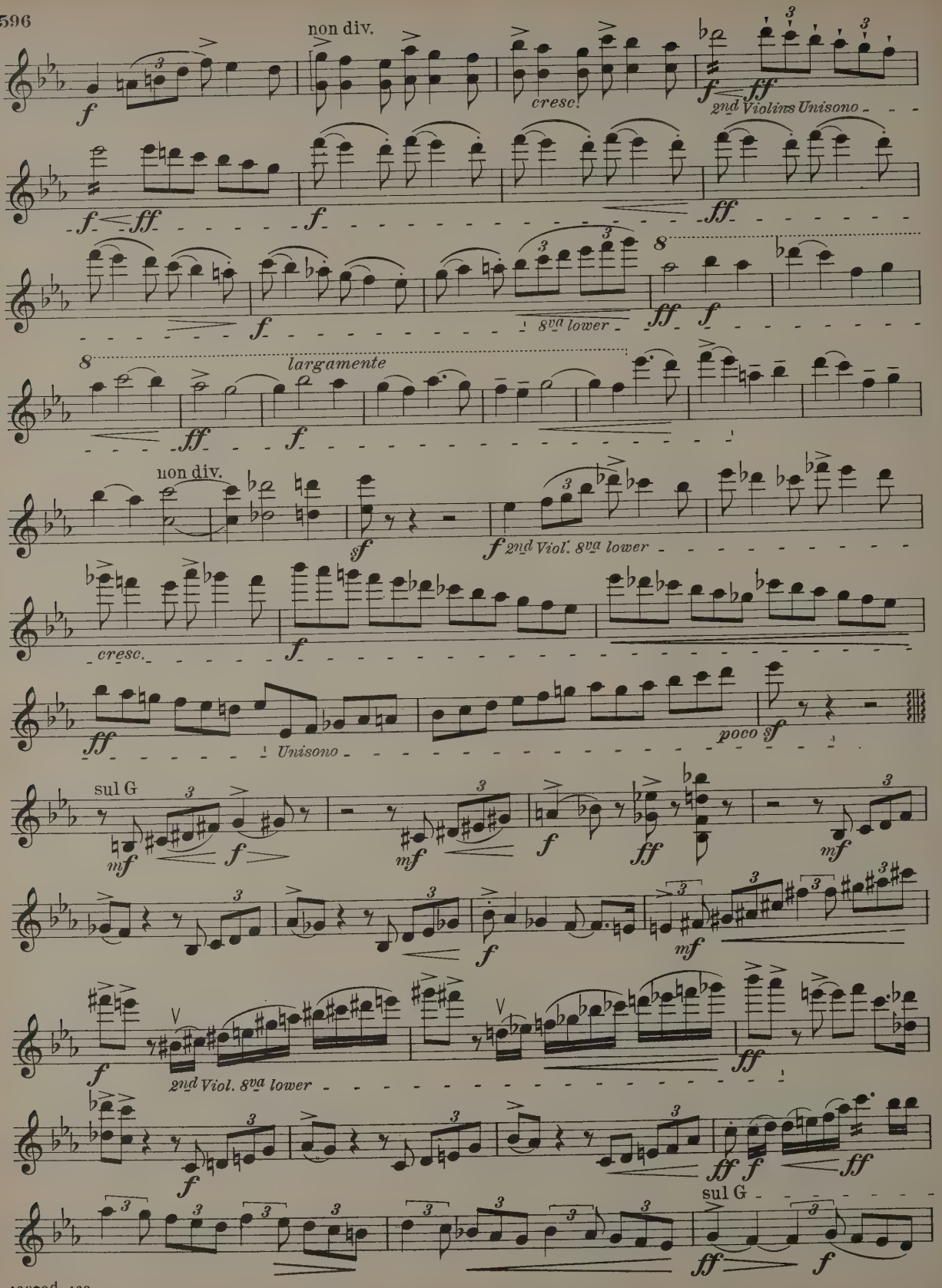
From the Sixth Symphony, Op.58.

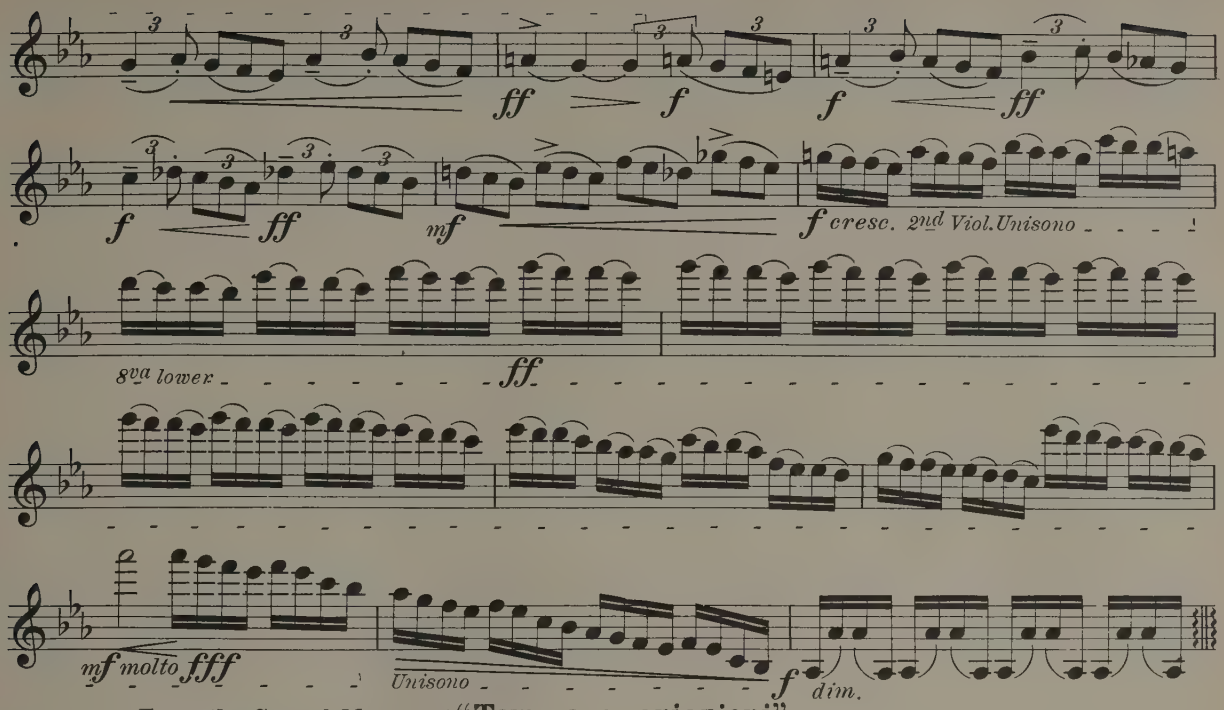
Glazounow is one of the most prolific and indefatigable members of the young Russian school of composers. He was born in St. Petersburg on Aug. **10, 1865** (July **29**, Russian style.) This Symphony is a splendid example of his style of writing, embodying as it does many of his most original and effective characteristics. It has been frequently played by such American organizations as the New York Philharmonic Society and the Boston Symphony Orchestra.

Other orchestral works of this composer which have met with a favorable reception in America are his Fifth Symphony, a Serenade in A, op. **7**, and an Overture, "Solennelle."




cresc.
2nd Viol. Unisono
f
p
p
mf
f
f
f
mf
ff
2nd Viol. 8va lower
f
p
mf
p
mf
mf
f
tr
dim.
rit. poco
dolce cant.
p più tranquillo
p
mp
p
Tempo I.
mp
p
sf


non div.
cresc.
2nd Violins Unisono
8va lower
largamente
non div.
2nd Viol. 8va lower
cresc.
Unisono
poco sf
sul G
2nd Viol. 8va lower
sul G



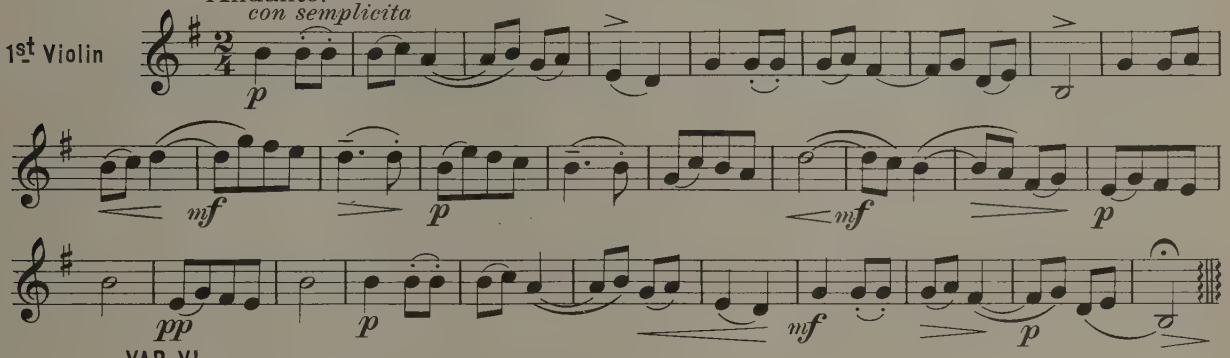
From the Second Movement. **"Tema con variazioni"**

TEMA.

Andante.

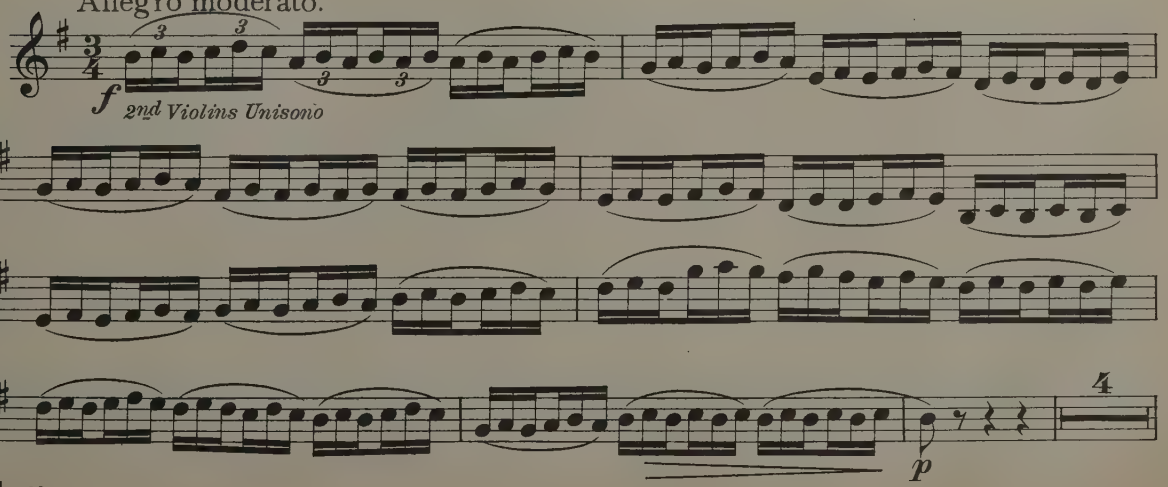
con semplicita

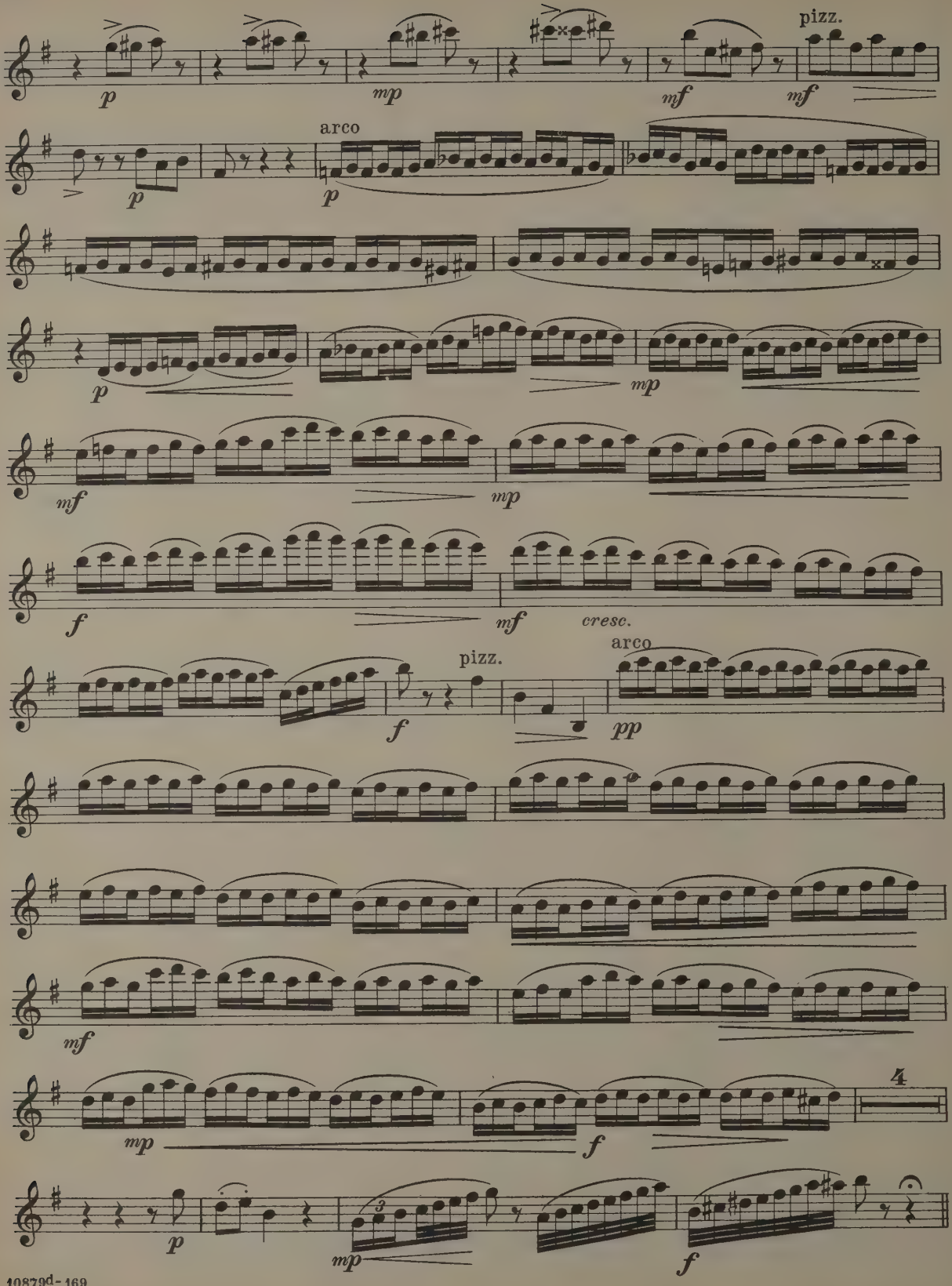
1st Violin

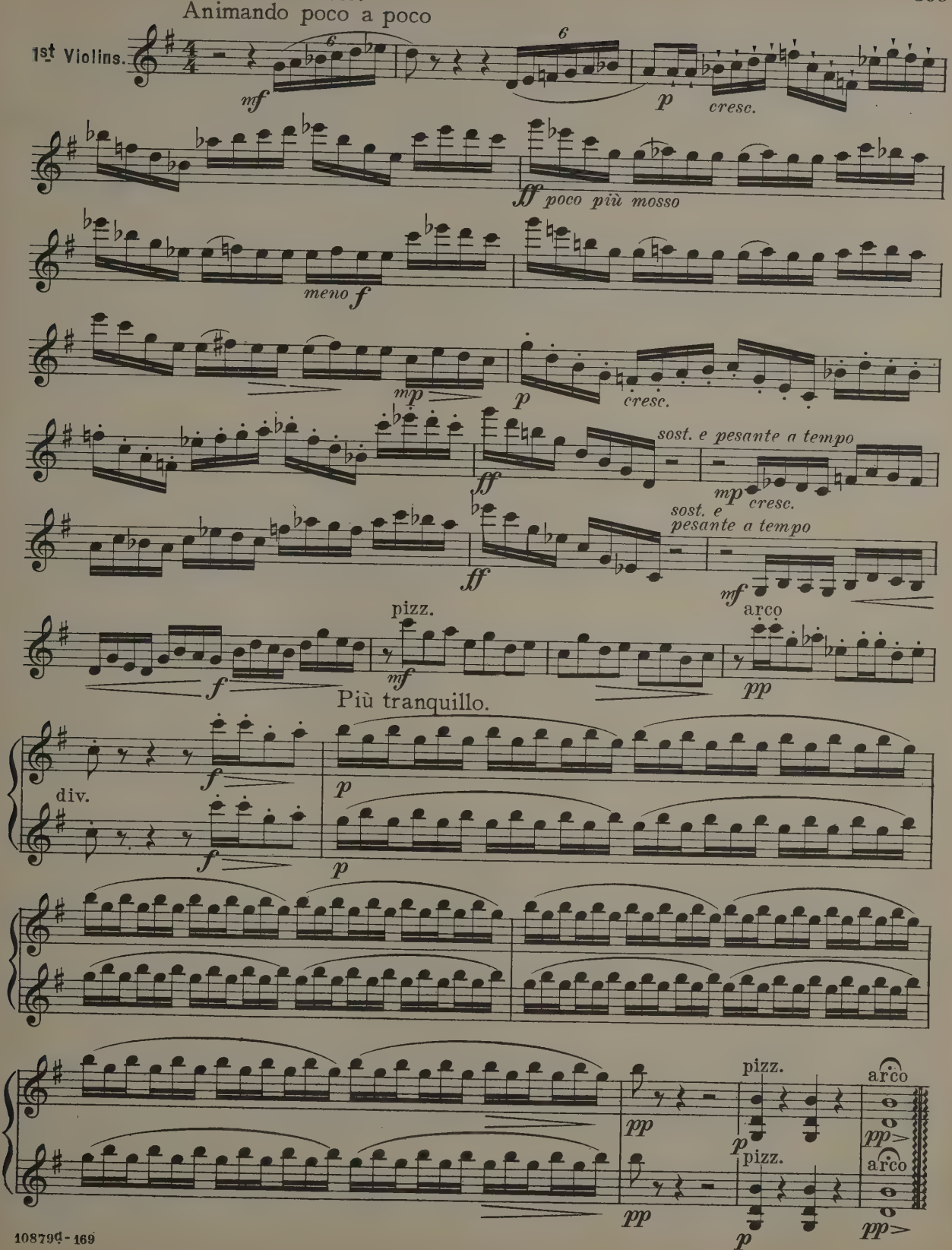


VAR. VI.

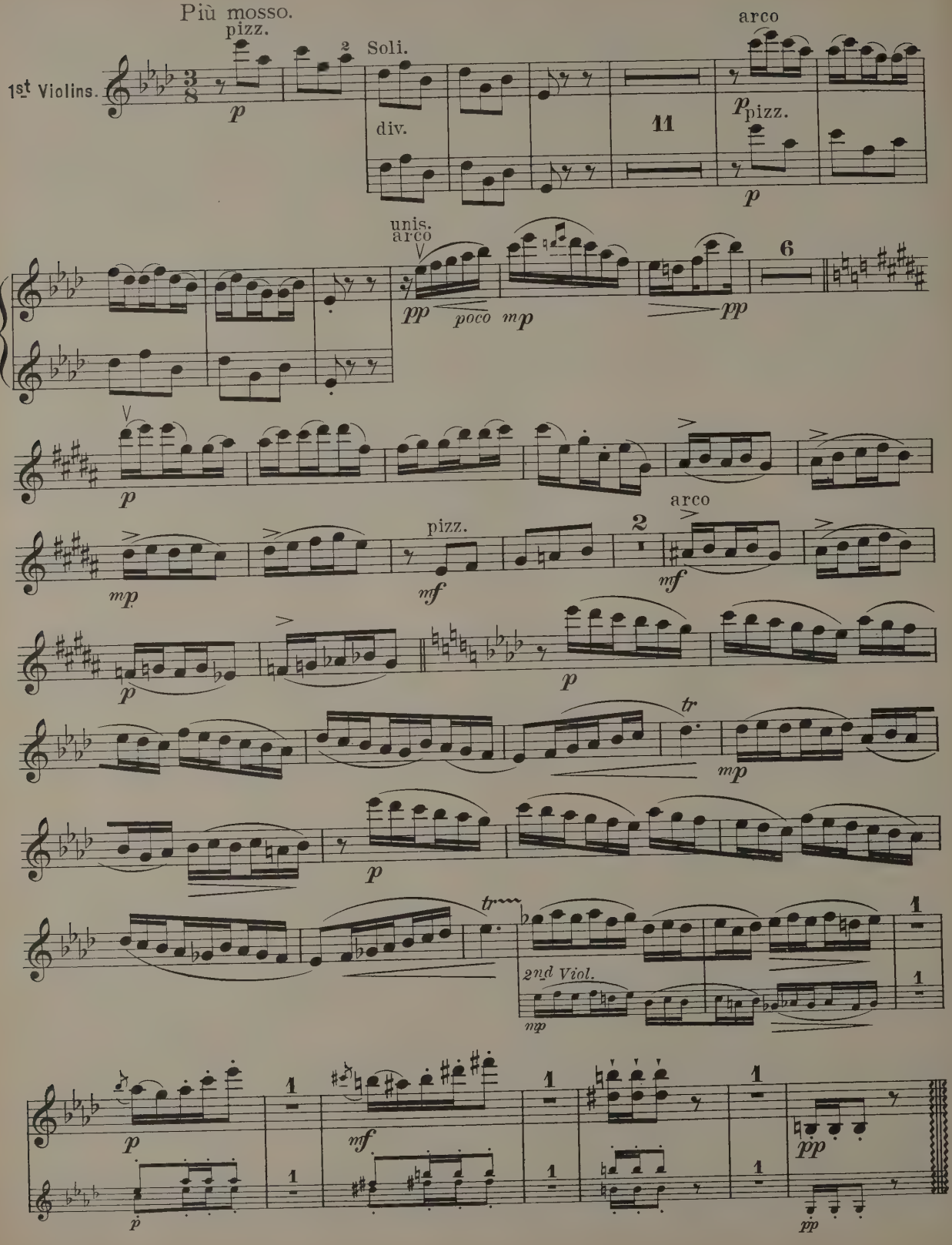
Allegro moderato.



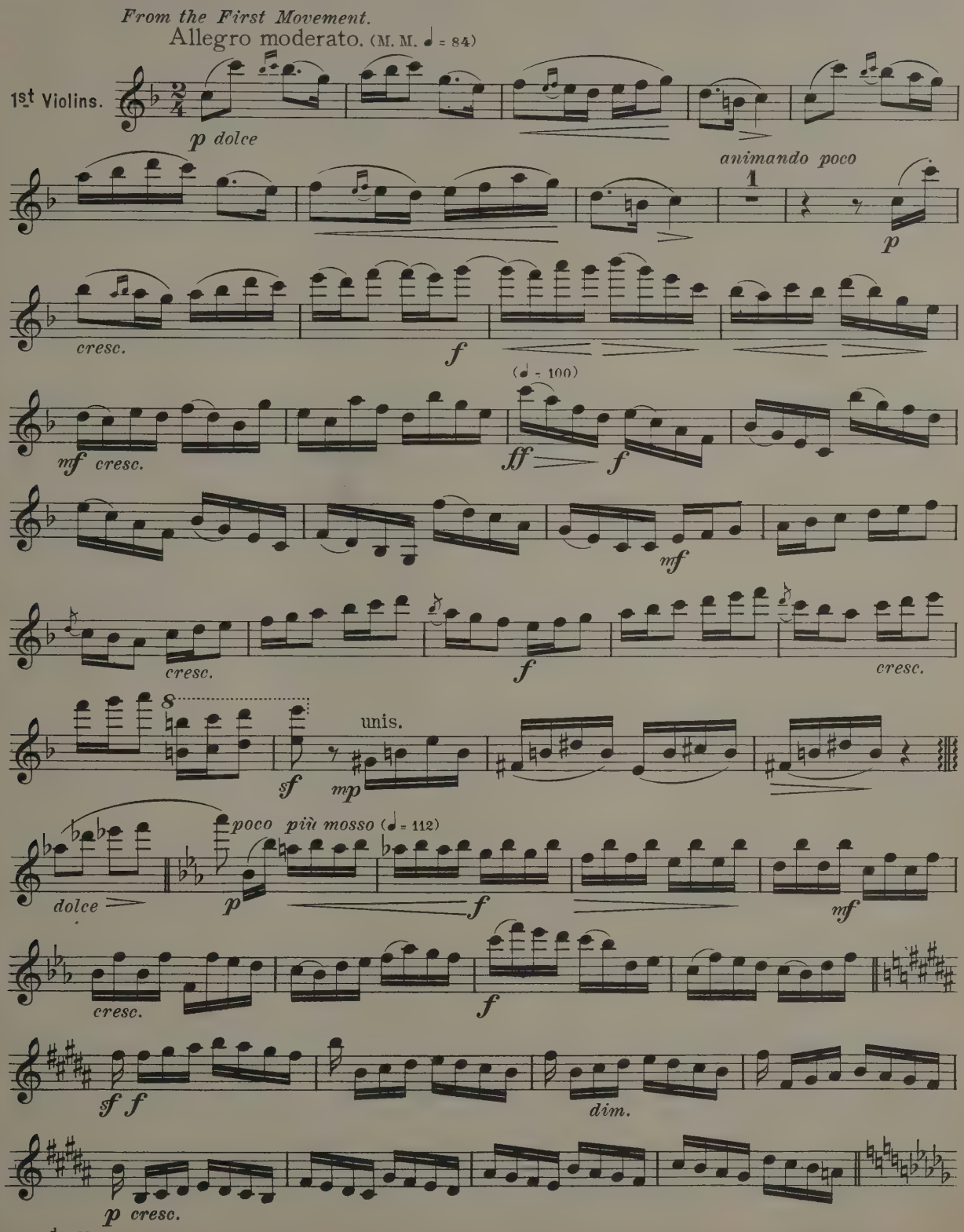

pizz.
arco
pizz.
arco
cresc.
4

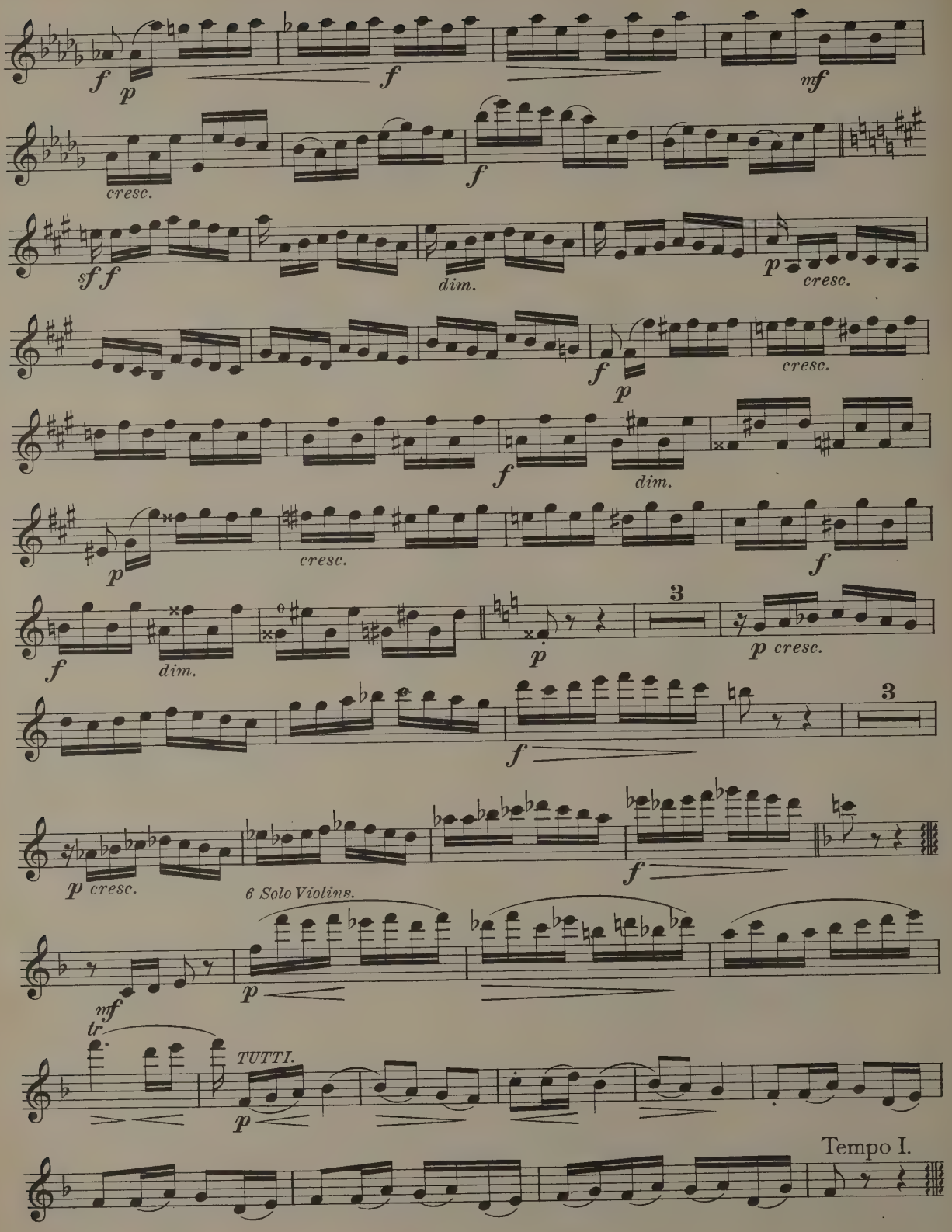

Animando poco a poco
1st Violins.
mf
p
cresc.
ff
poco più mosso
meno f
mp
p
cresc.
sost. e pesante a tempo
ff
mp
cresc.
sost. e
pesante a tempo
ff
mf
pizz.
arco
f
mf
pp
Più tranquillo.
div.
f
p
f
p
pp
pizz.
p
arco
pp
pizz.
p
arco
pp

From the Third Movement **"Intermezzo."**



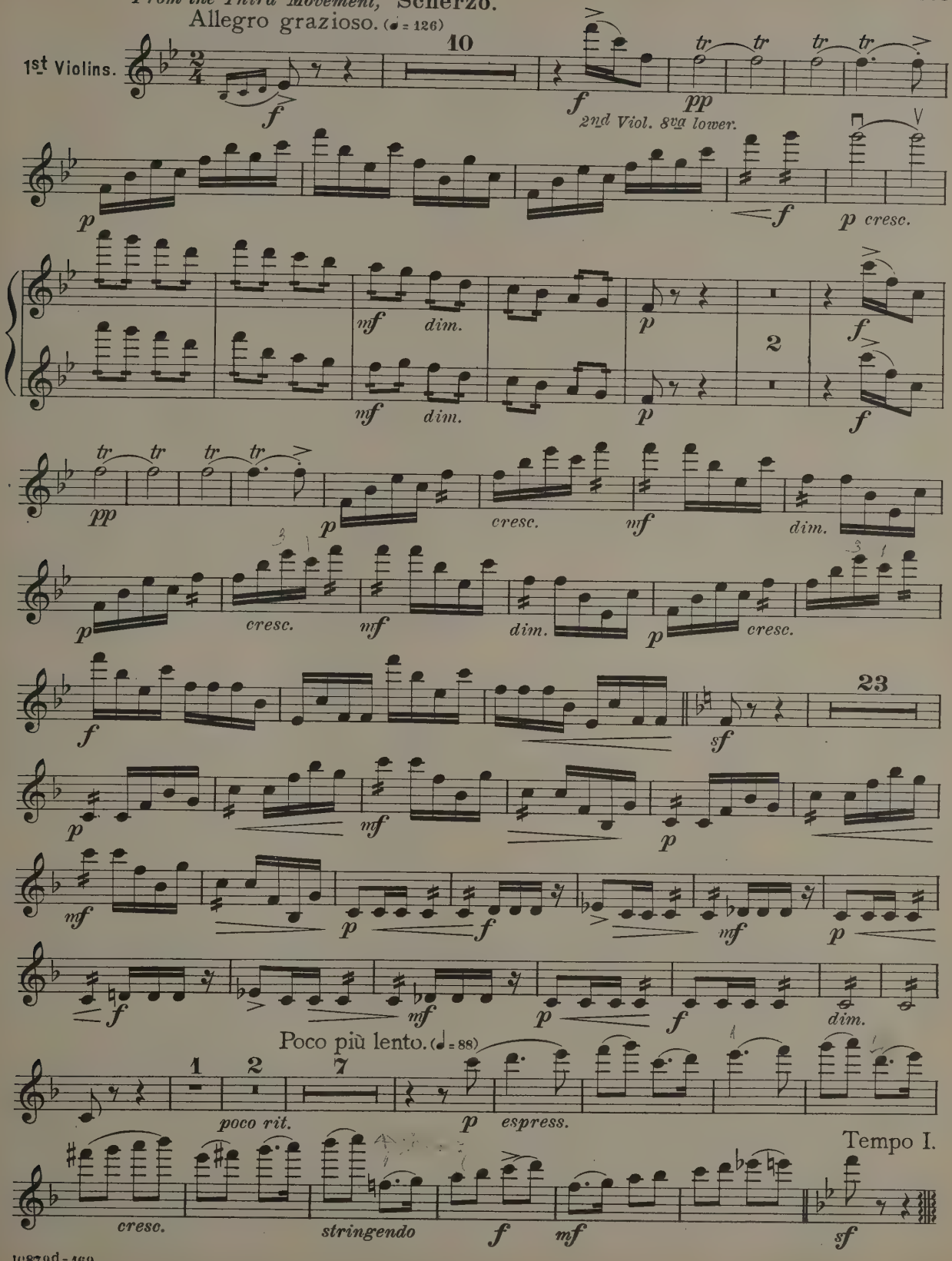
Seventh Symphony, Op. 77.




f p
f
mf
cresc.
f
sf f
dim.
p cresc.
f p
cresc.
f
dim.
p
cresc.
f
f
dim.
p
3
p cresc.
f
3
p cresc.
6 Solo Violins.
f
mf
p
tr
TUTTI.
p
Tempo I.

From the Third Movement, "Scherzo."

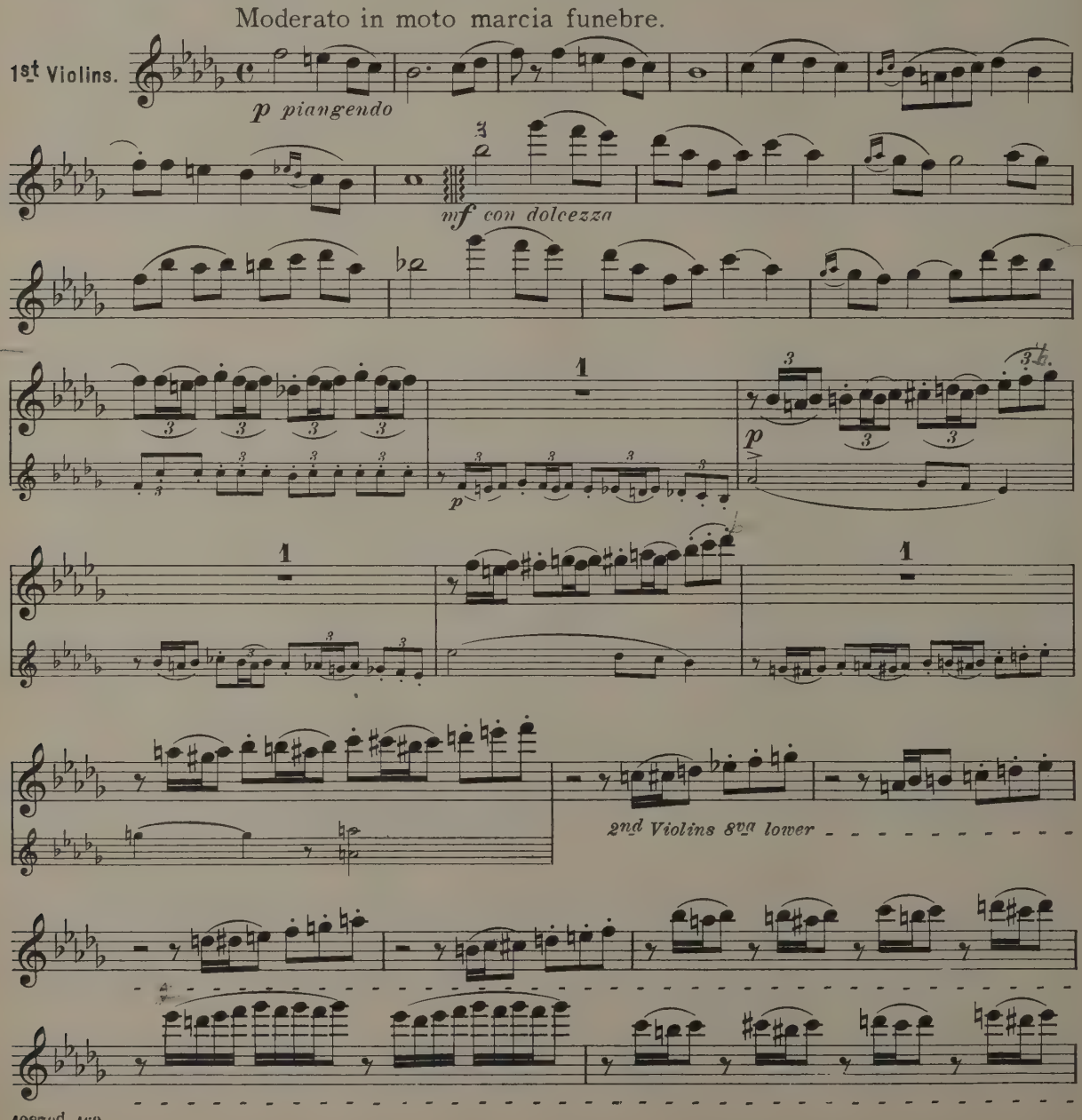
Allegro grazioso. (♩ = 126)

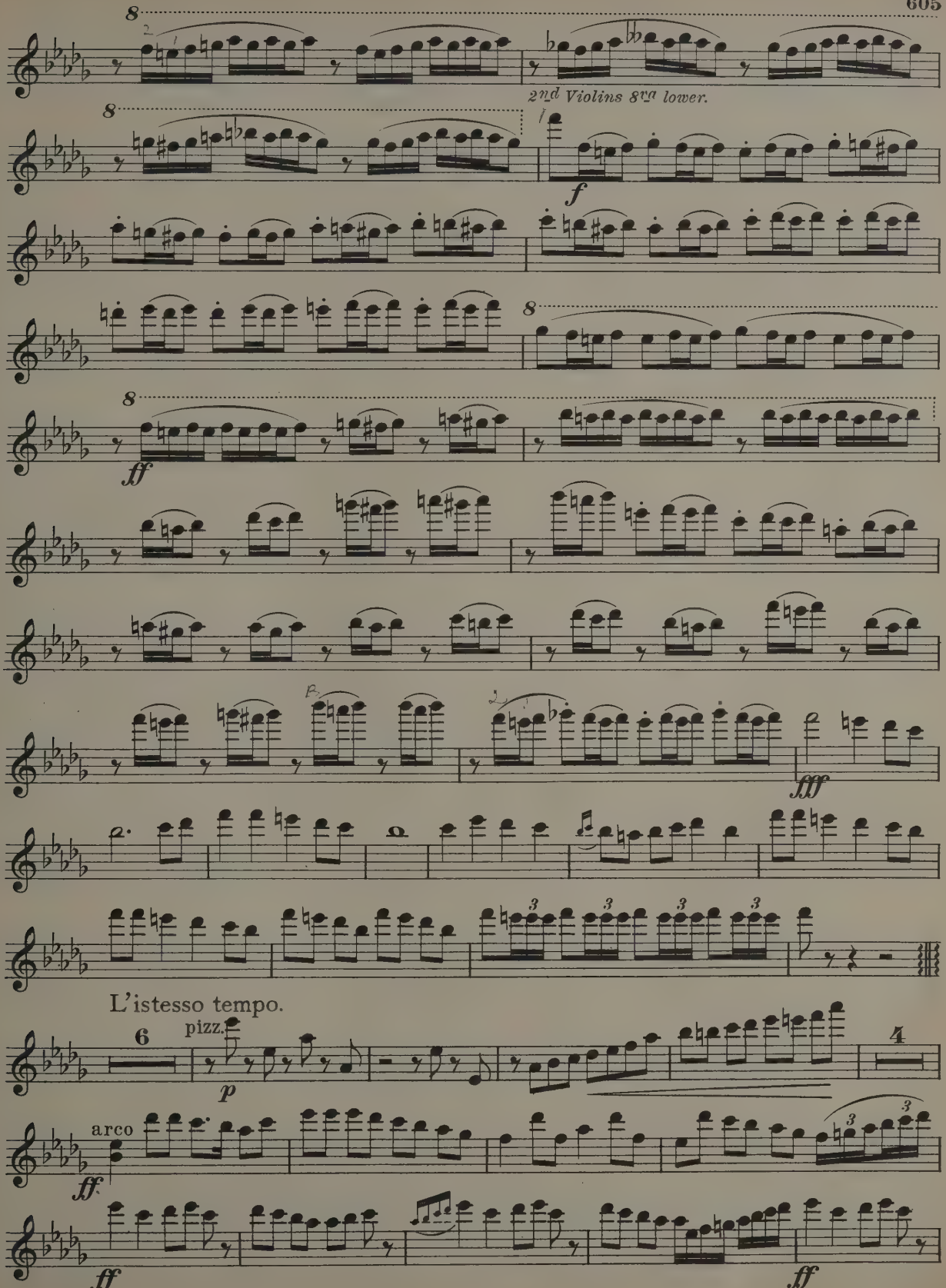


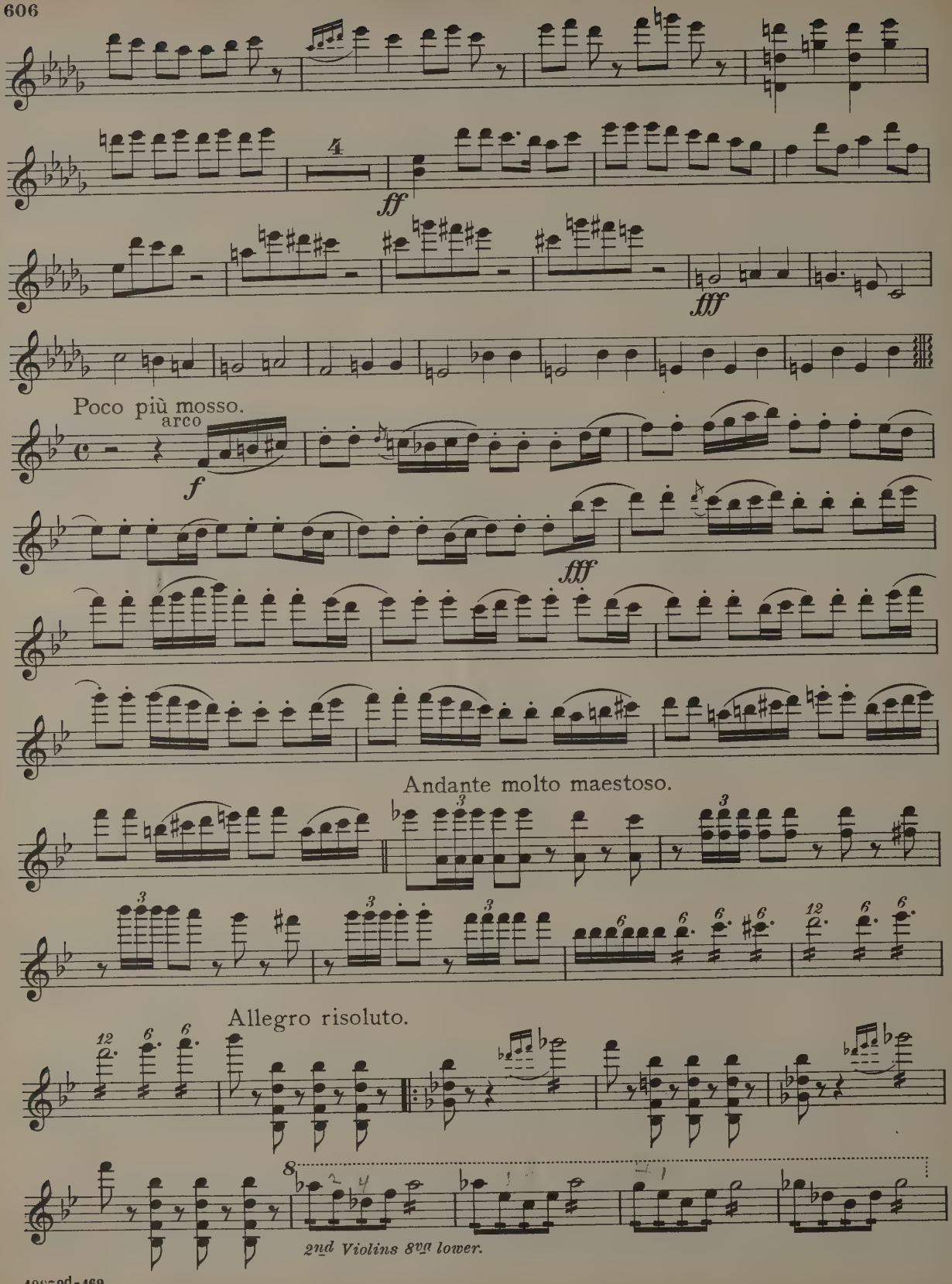
Extracts from the works of P. Tschaikowsky.

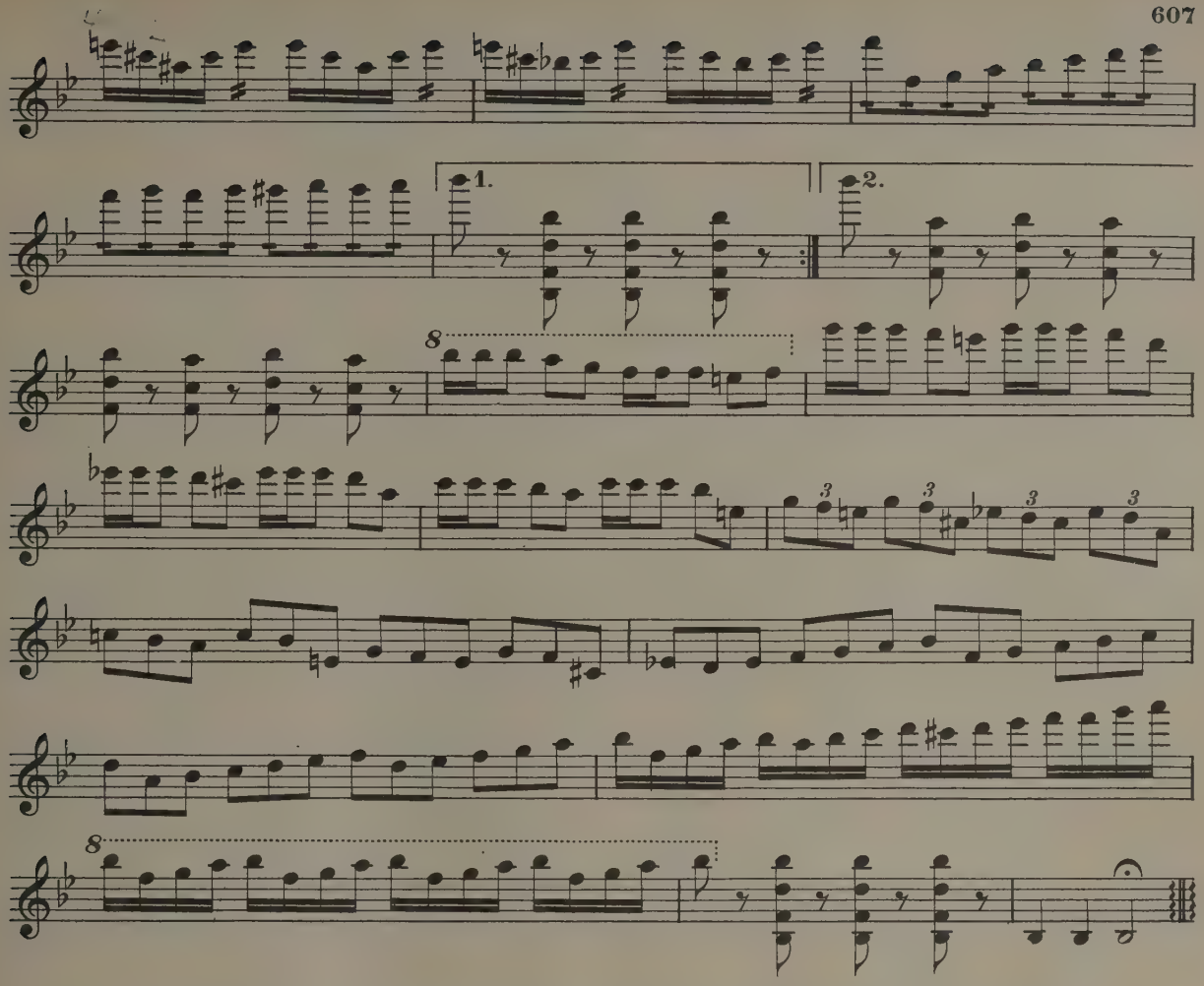
Marche Slave, Op.31.

In this curious and singularly effective March we have another illustration of the virile genius of the great Russian composer. The theme of this march is founded on characteristic Slav melodies, which in their peculiar minor modes are strangely appealing. The work is full of strange and masterly technic, powerful conception and unusual orchestral effects. Towards the middle of the work the Russian national air is referred to for a moment as a "cantus firmus" in the bass. The effect of the whole is a curious and fascinating intermixture of Western technic with a semi-barbaric Muscovite energy and love of fierce contrasts.



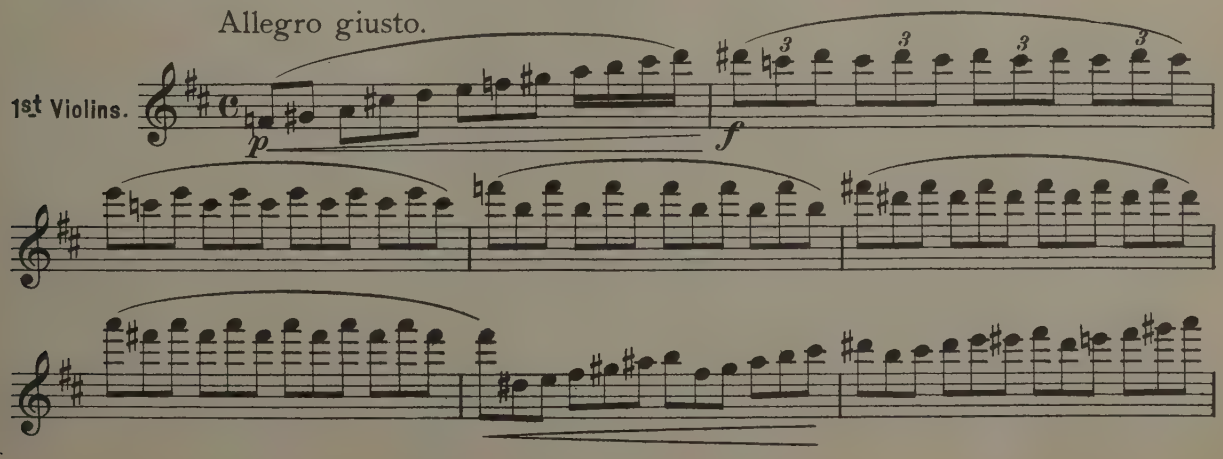

8
2nd Violins 8va lower.
f
ff
fff
L'istesso tempo.
6
pizz.
p
4
arco
ff
ff
ff

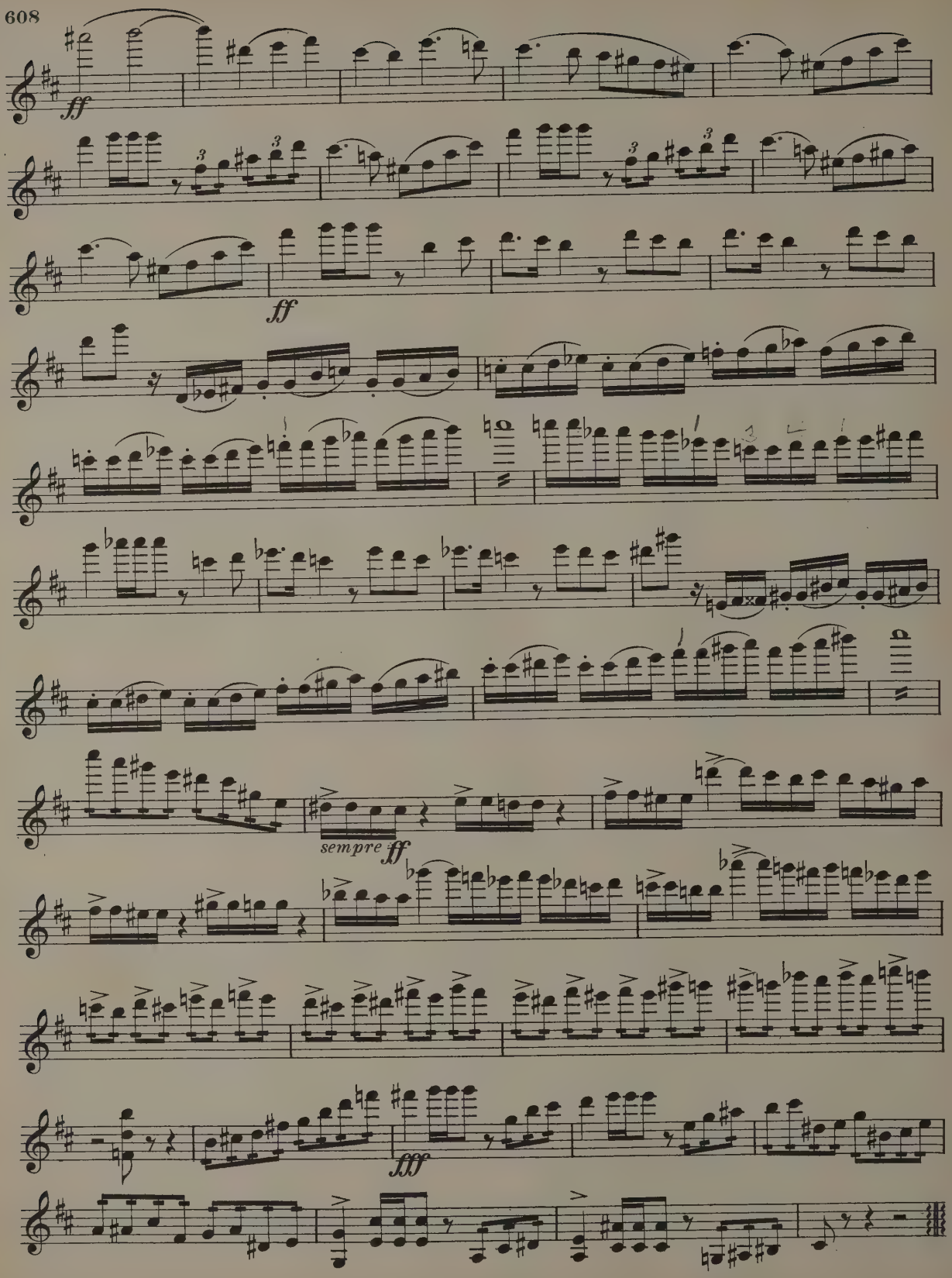

4
ff
fff
Poco più mosso.
arco
f
fff
Andante molto maestoso.
Allegro risoluto.
8
2nd Violins 8va lower.



From the Overture-Fantaisie "Romeo and Juliet."

This work, which is described as an "overture-fantaisie" after Shakspeare, was composed in **1869/70**, and is the second of Tschaikowsky's programmatic works for orchestra. The score was not provided with any explanatory notes, but according to responsible interpreters the music reflects many of the incidents of Shakspeare's tragedy.

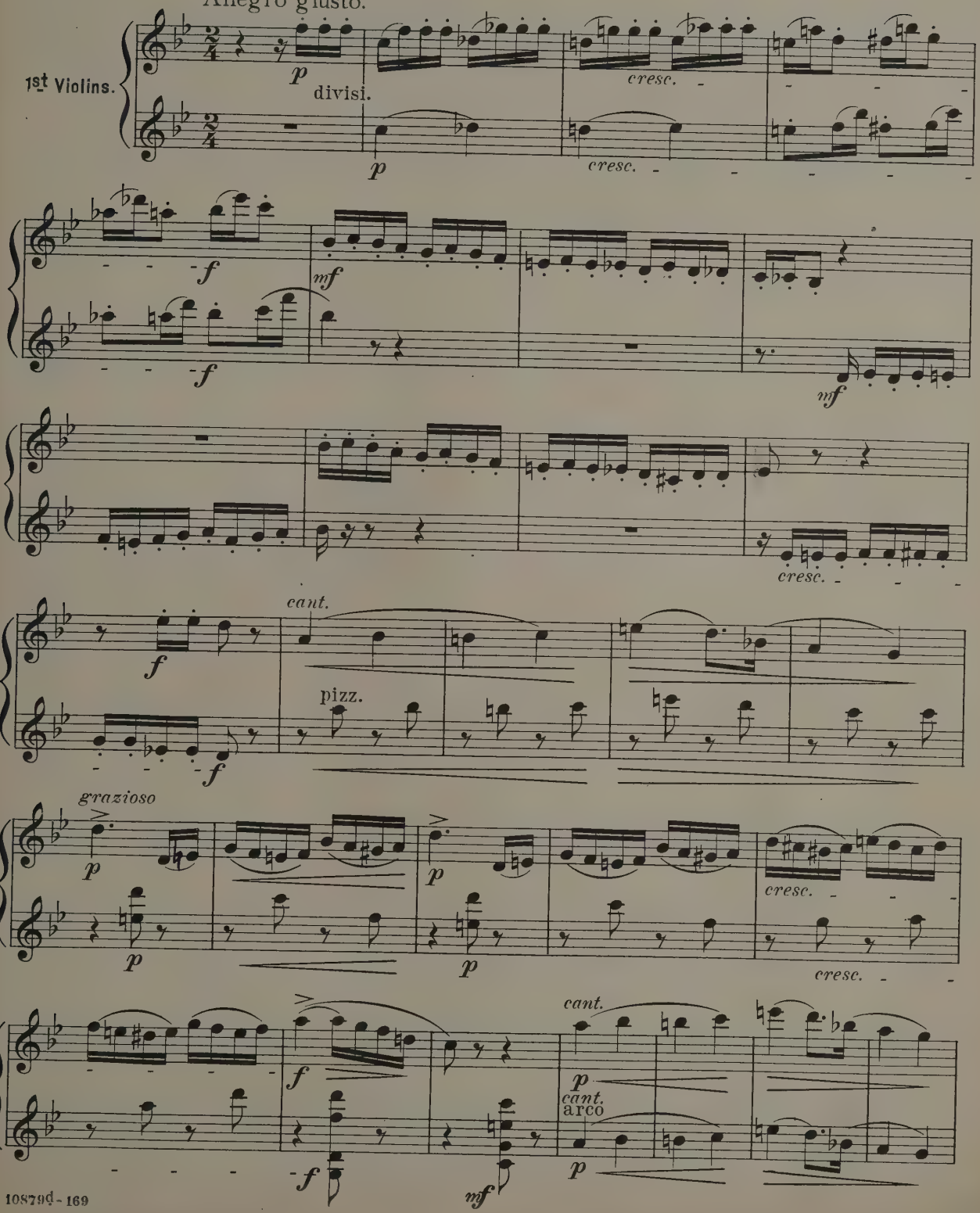


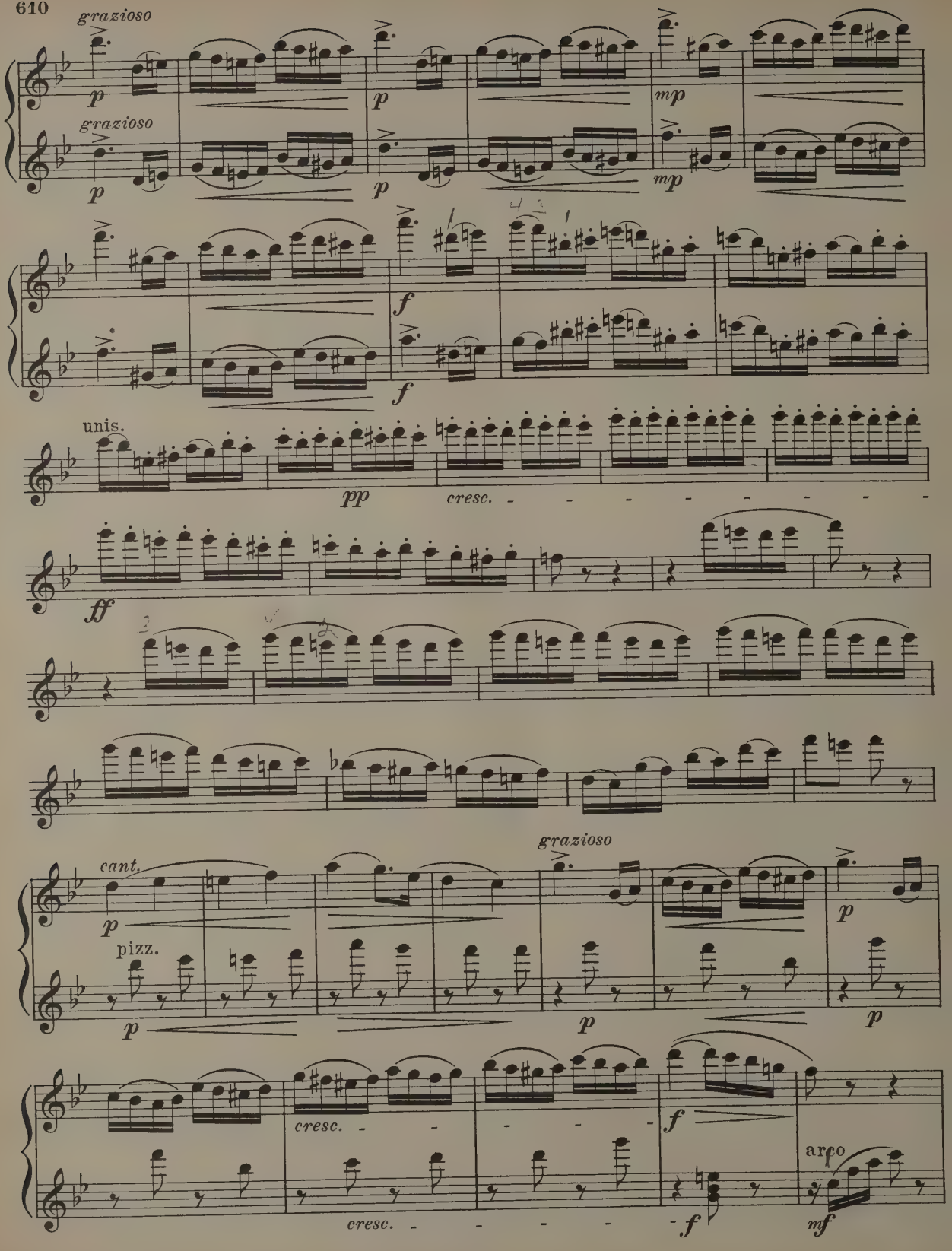
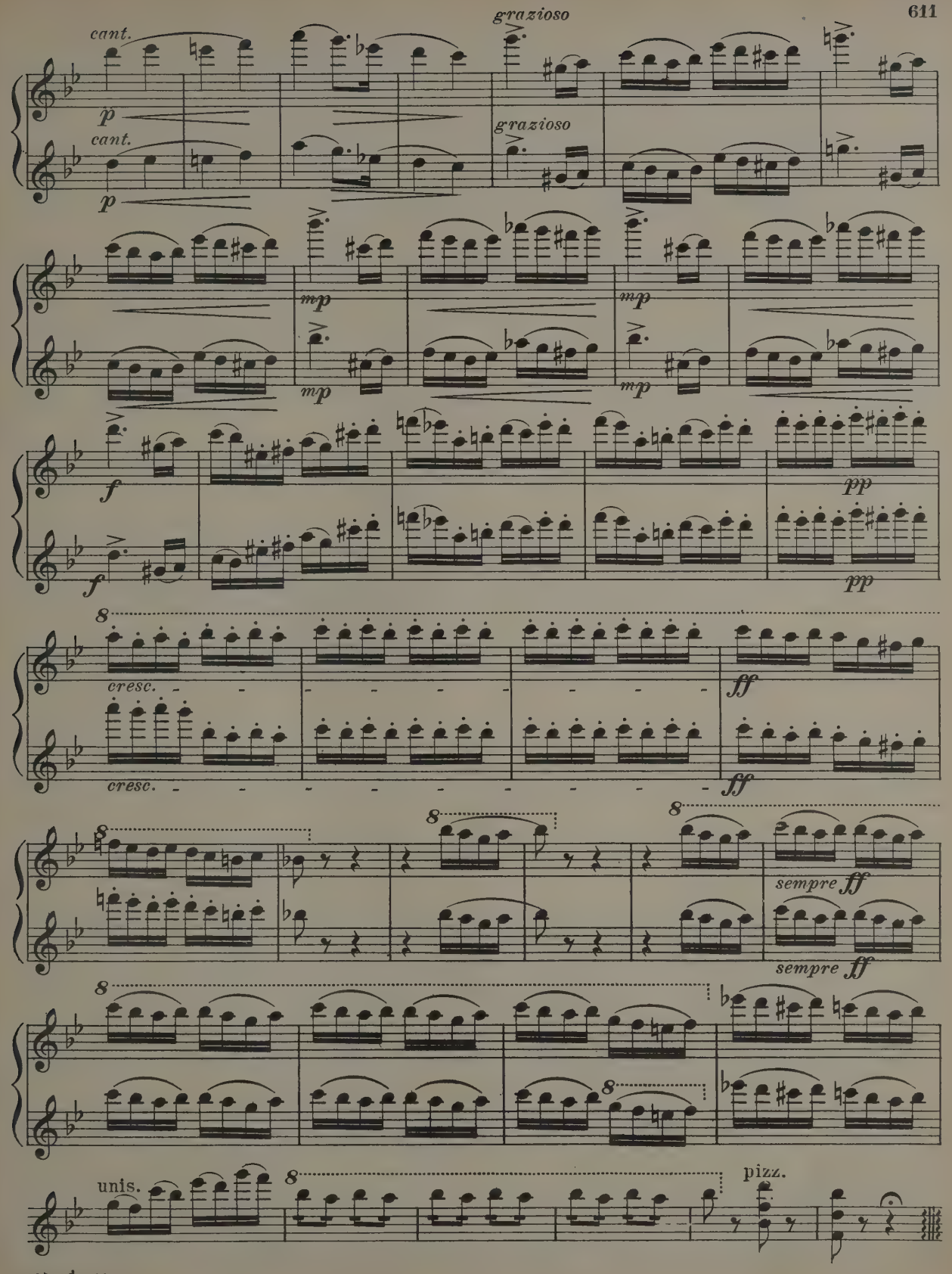

ff
ff
sempre ff
fff

(Nut-Cracker Suite.)

From I. Overture Miniature.

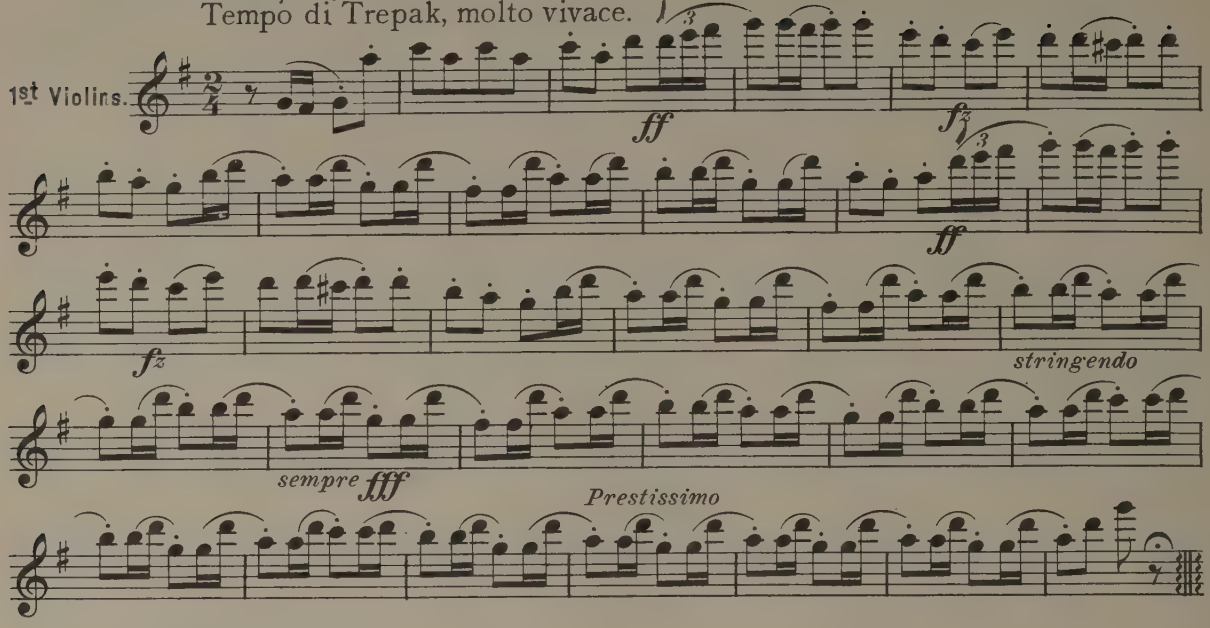
Allegro giusto.



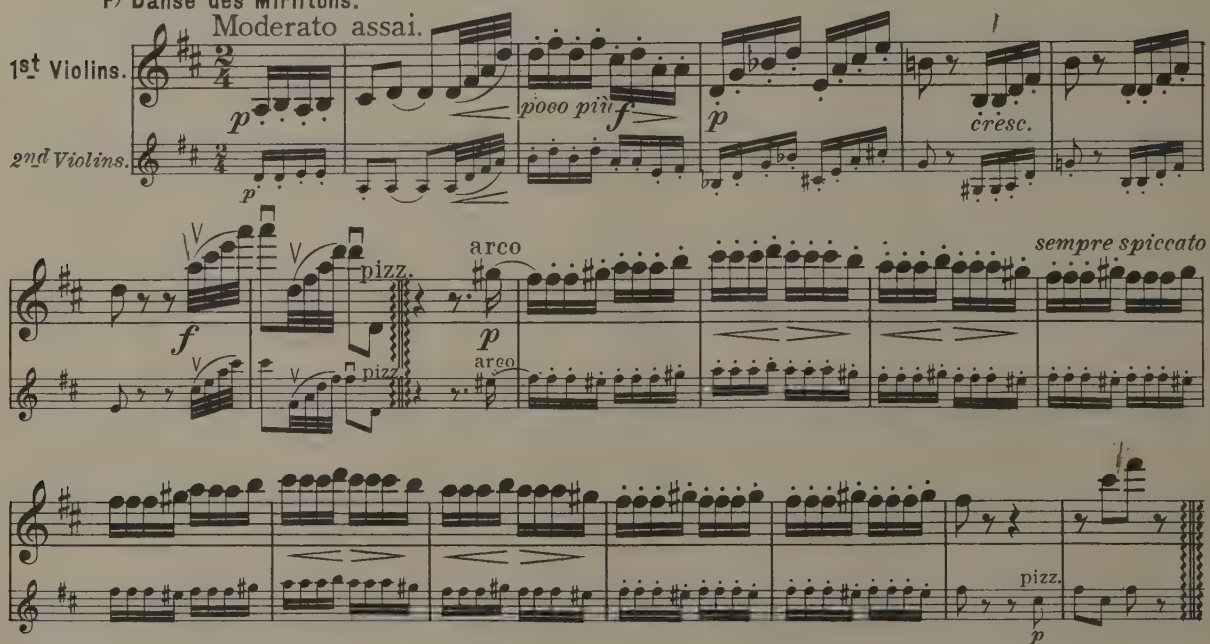

grazioso
p
grazioso
p
p
p
mp
mp
f
f
unis.
pp
cresc.
ff
cant.
p
pizz.
p
grazioso
p
p
p
cresc.
f
cresc.
f
arco
mf

grazioso
cant.
p
cant.
p
grazioso
mp
mp
mp
mp
f
f
pp
pp
8
cresc.
cresc.
ff
ff
8
8
8
sempre ff
sempre ff
8
8
8
unis.
8
pizz.

From II. Danses Caracteristiques.

C) Danse Russe, Trepak.

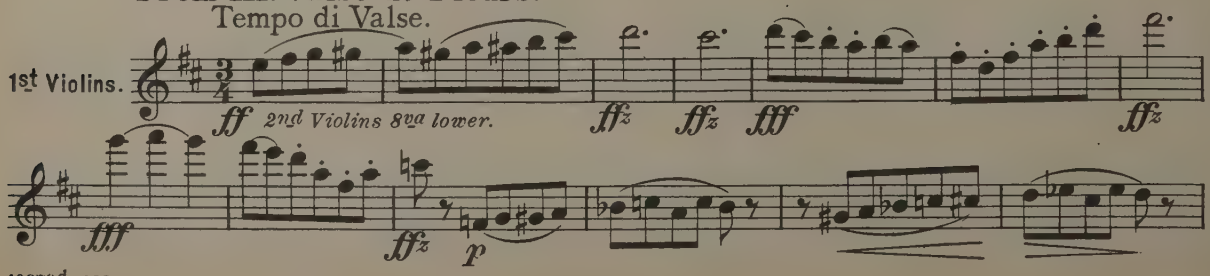
Tempo di Trepak, molto vivace.

F) Danse des Mirlitons.

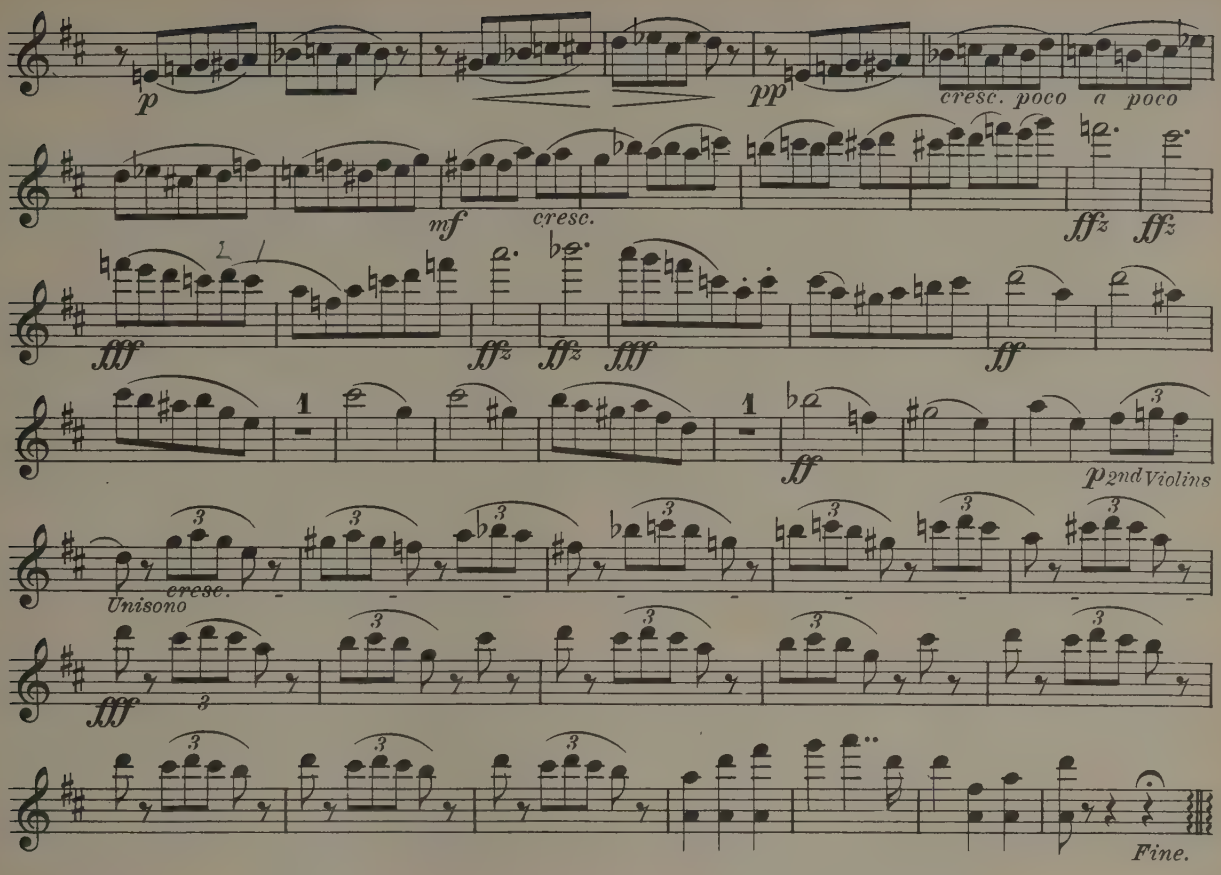
Moderato assai.



From III. Valse de Fleurs.

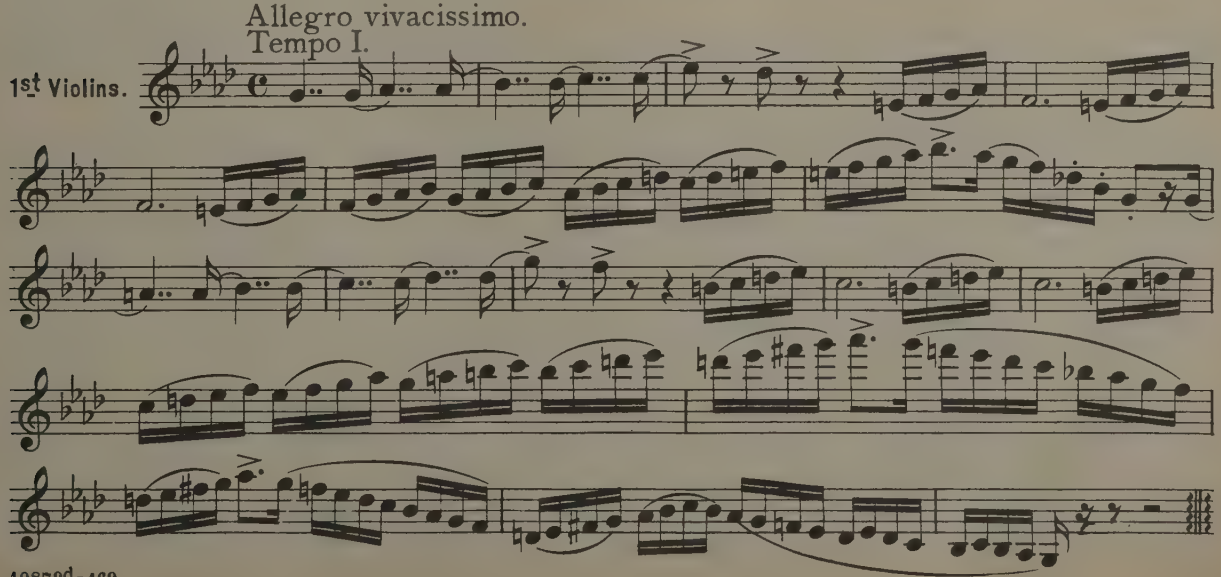
Tempo di Valse.

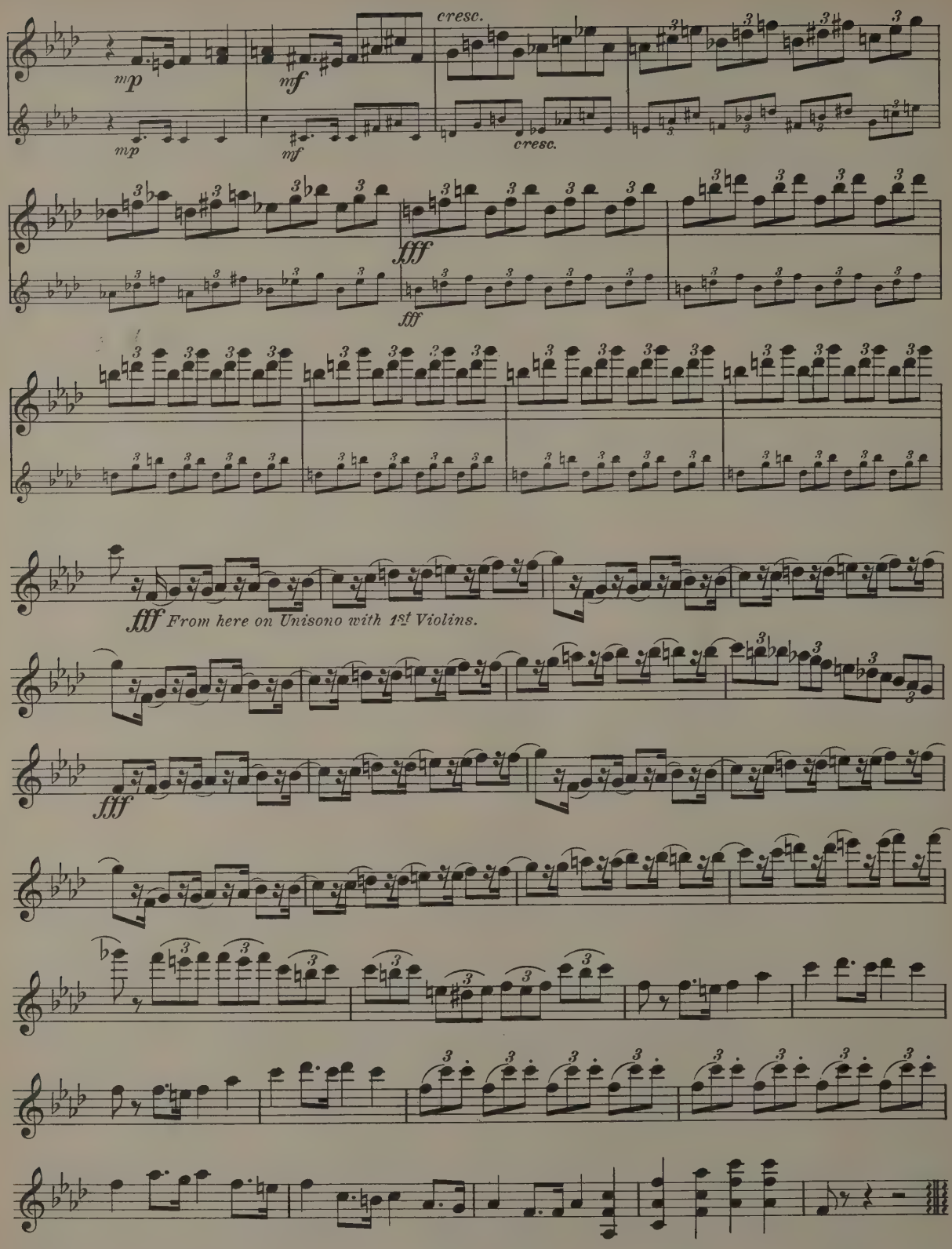




From the Overture to "Hamlet." Op. 67.

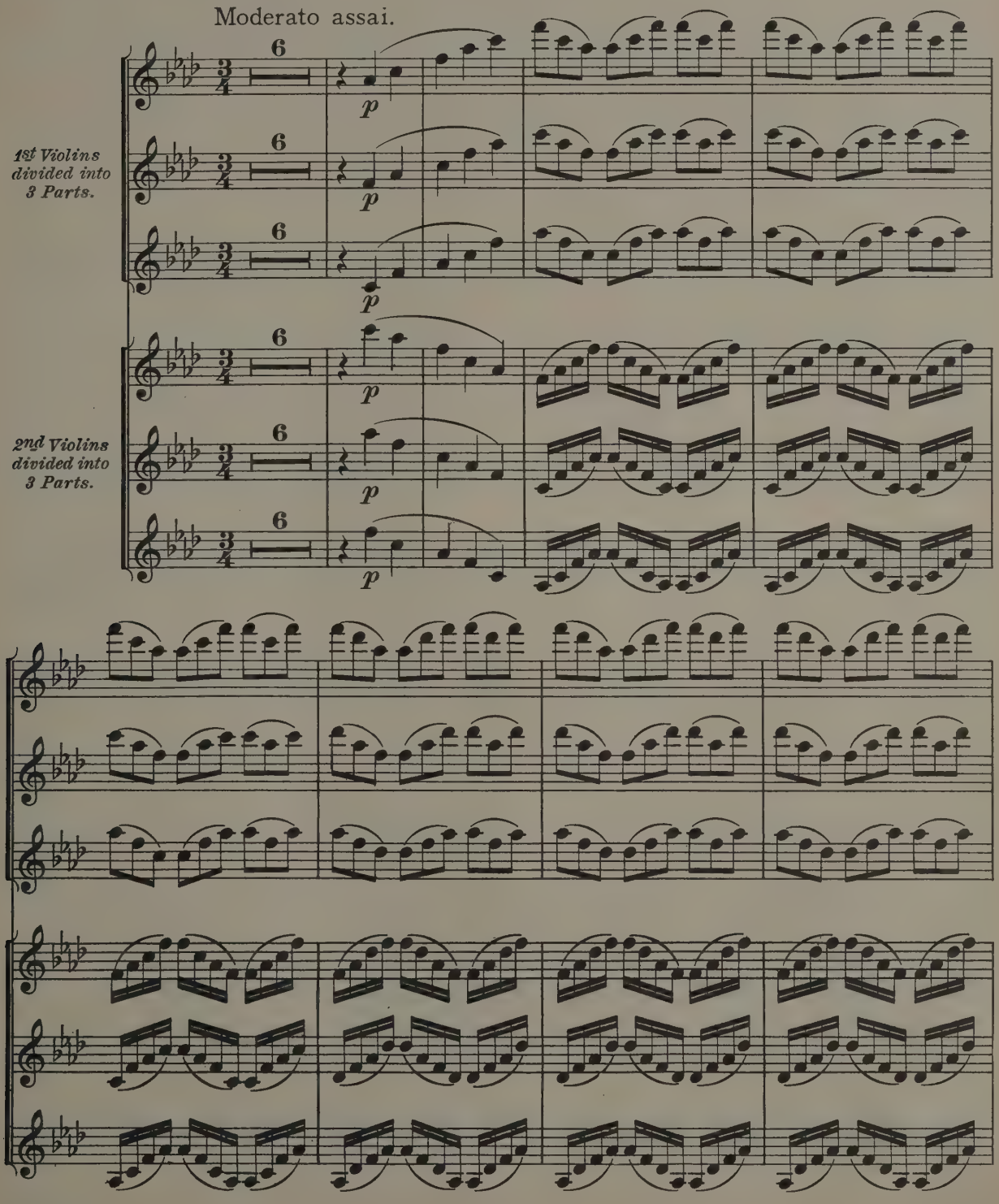
This work was designated as an "Ouverture-Fantaisie" by its author. In its construction he has deviated from the accepted form of overture by introducing new themes, sharply contrasted with the principal musical subject-matter. As in his other works, Tschaikowsky makes use of the entire "apparatus" of the modern grand orchestra in this overture, and the work contains some remarkably effective examples of original orchestration.

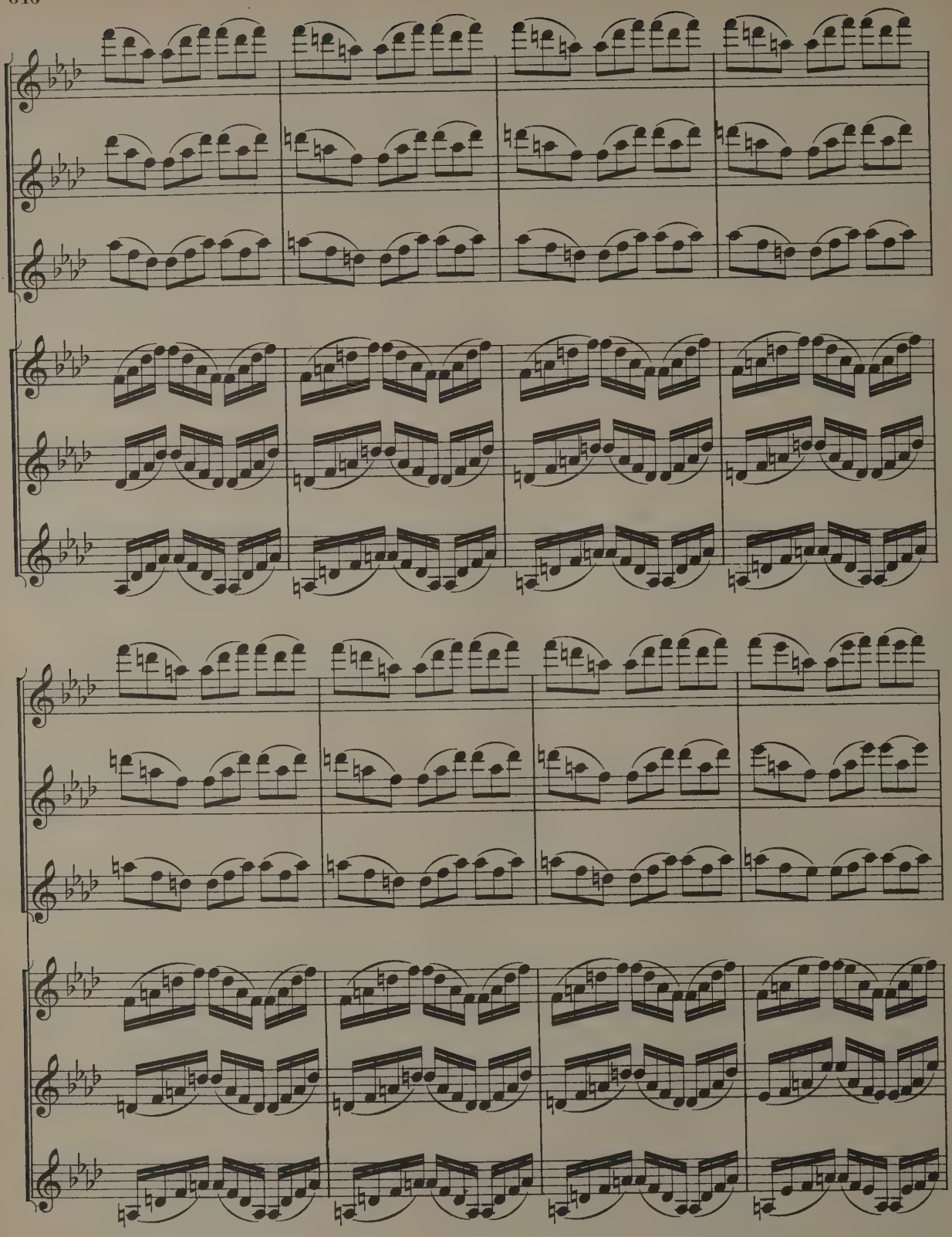


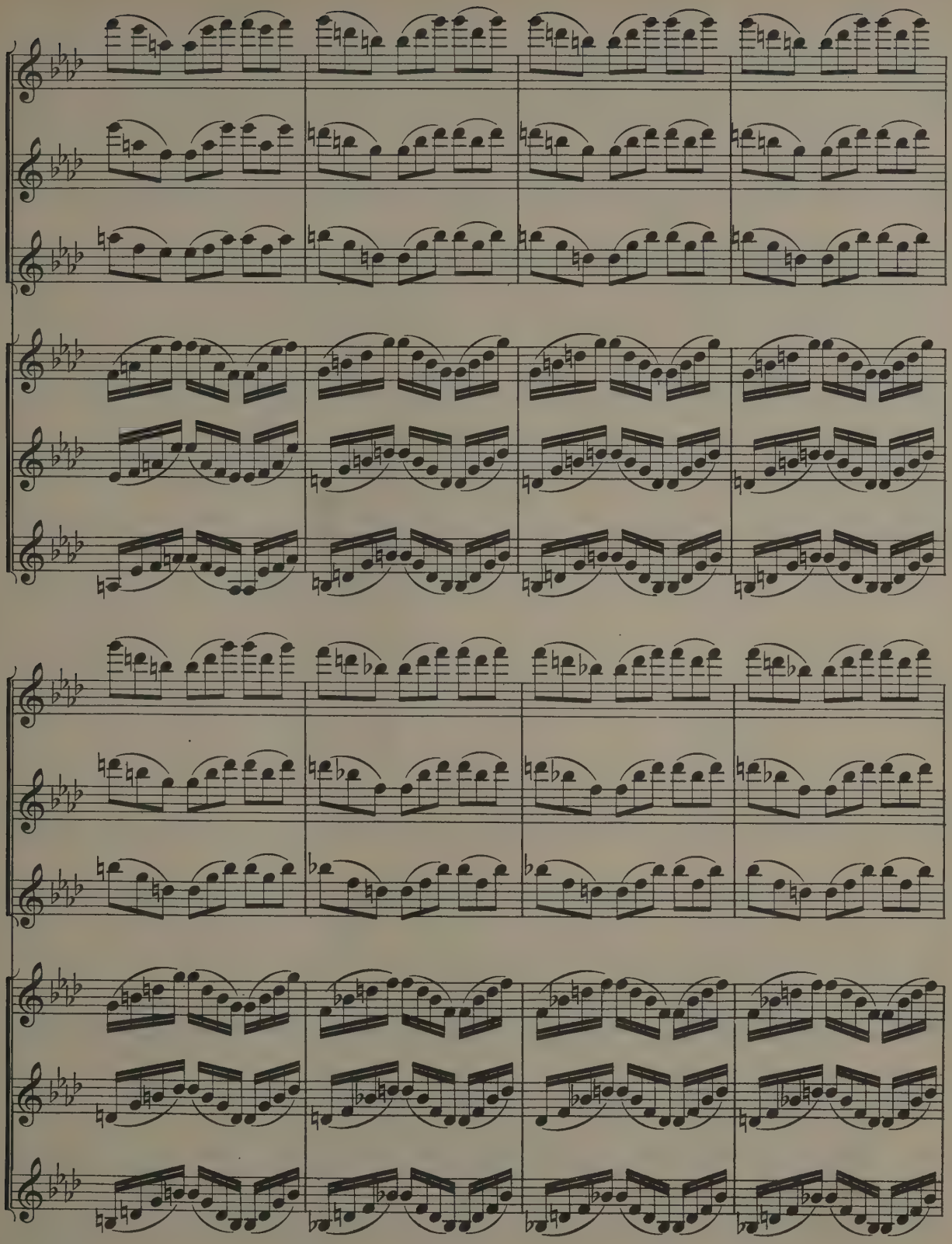

cresc.
mp
mf
cresc.
fff
fff
From here on Unisono with 1st Violins.
fff

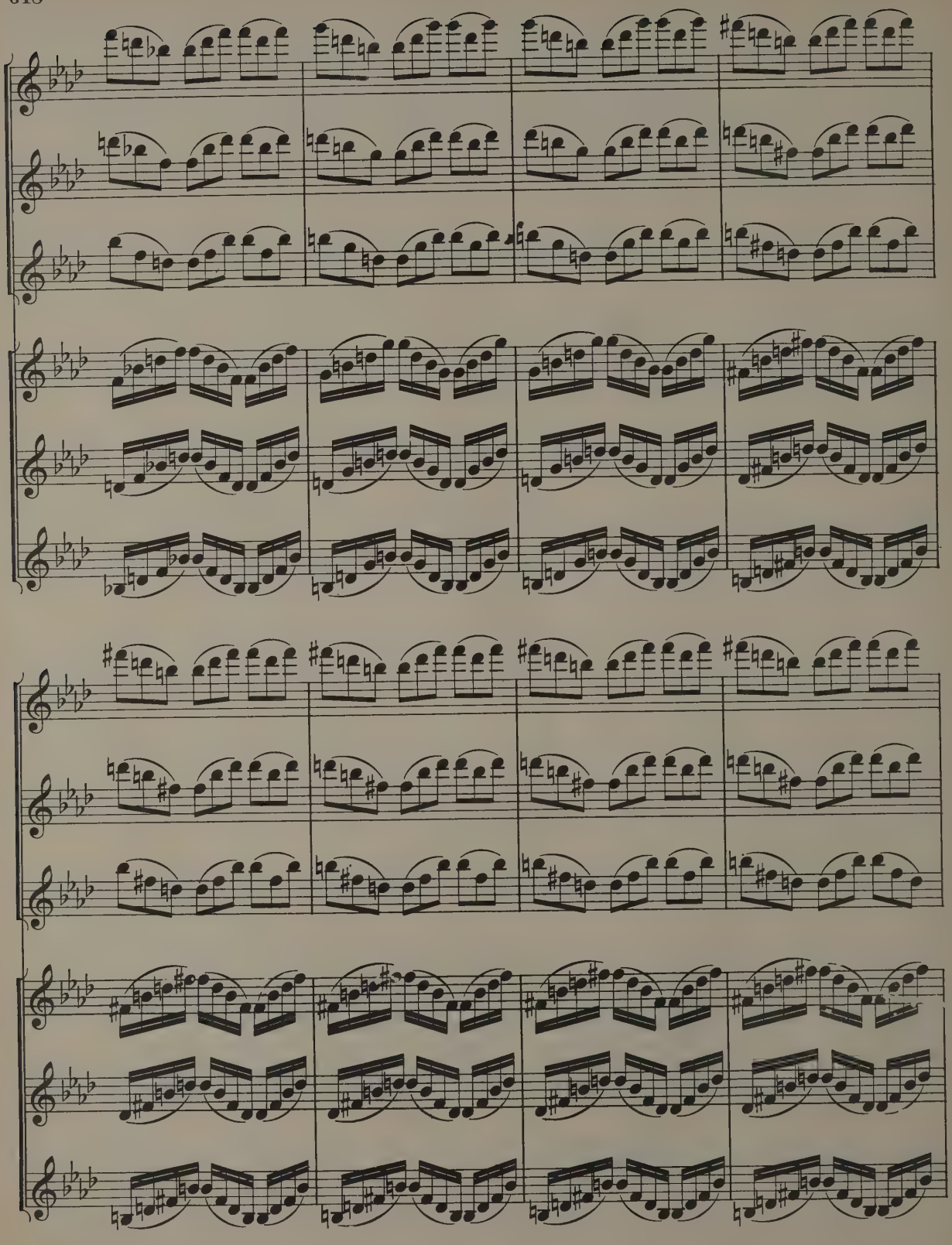
The Tempest. Op.18.

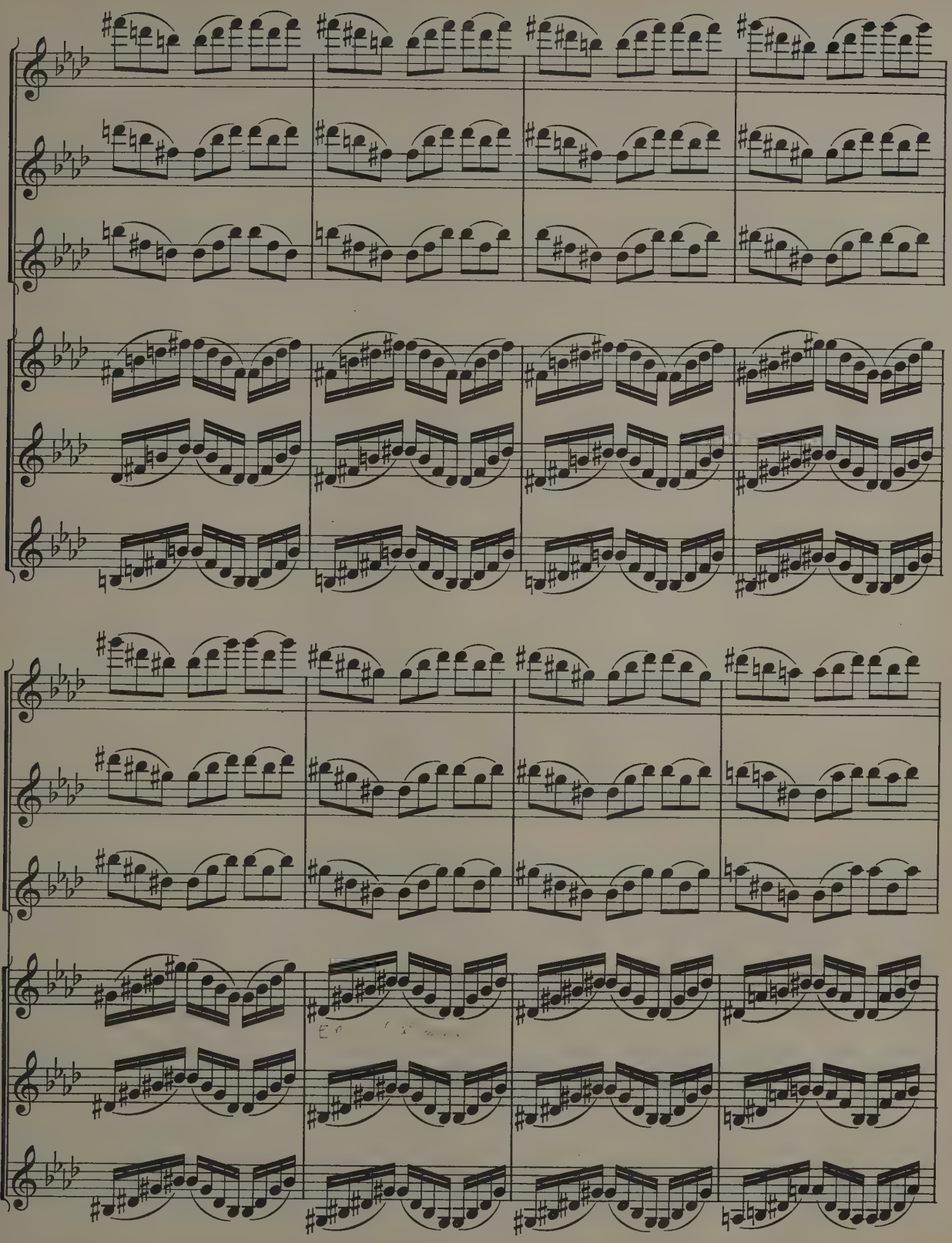
This Symphonic Fantasia was directly inspired by Shakspeare's play of the same name. It was commenced early in August, **1873**, and finished three months later. It is one of Tschaikowsky's most effective and best liked orchestral works.

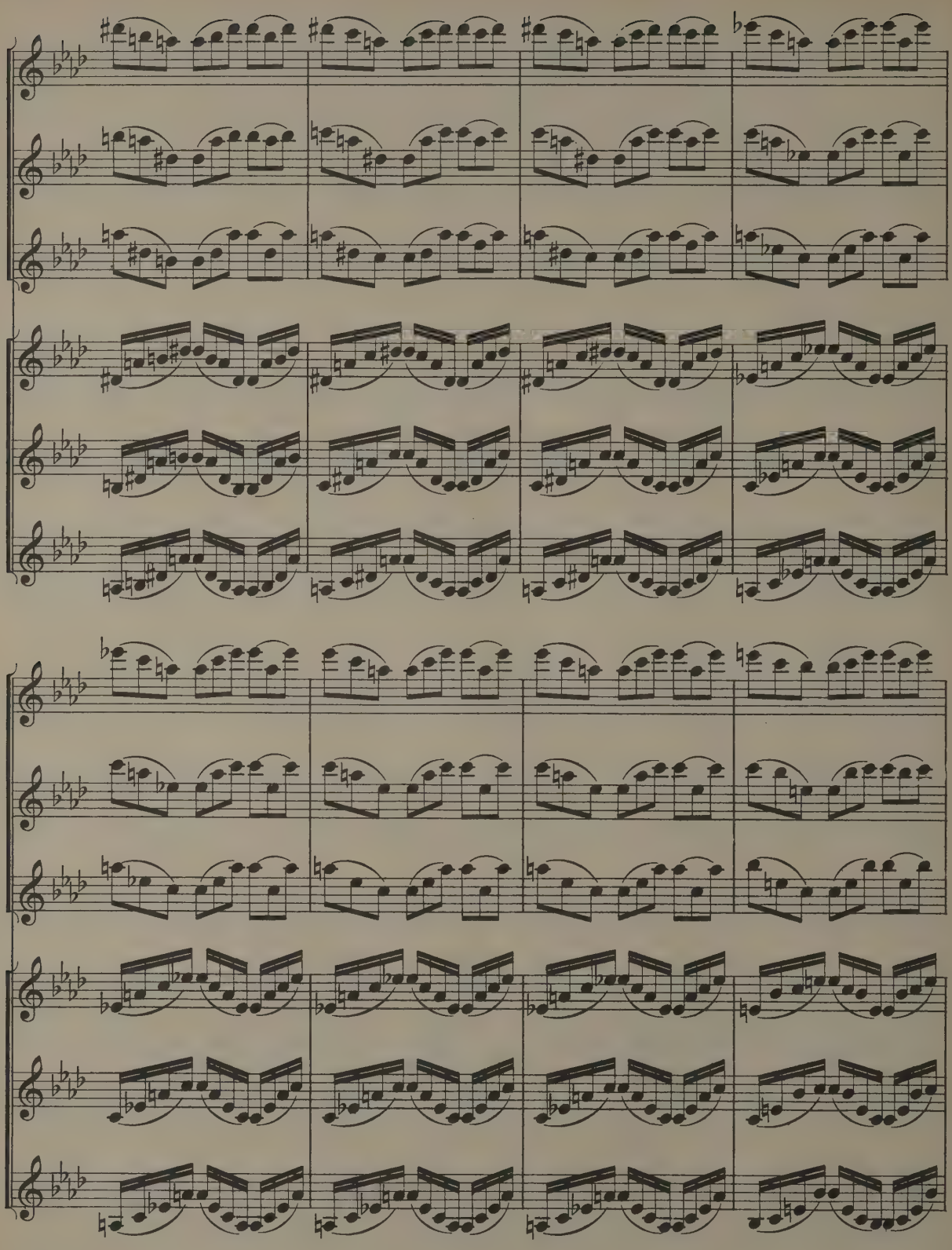


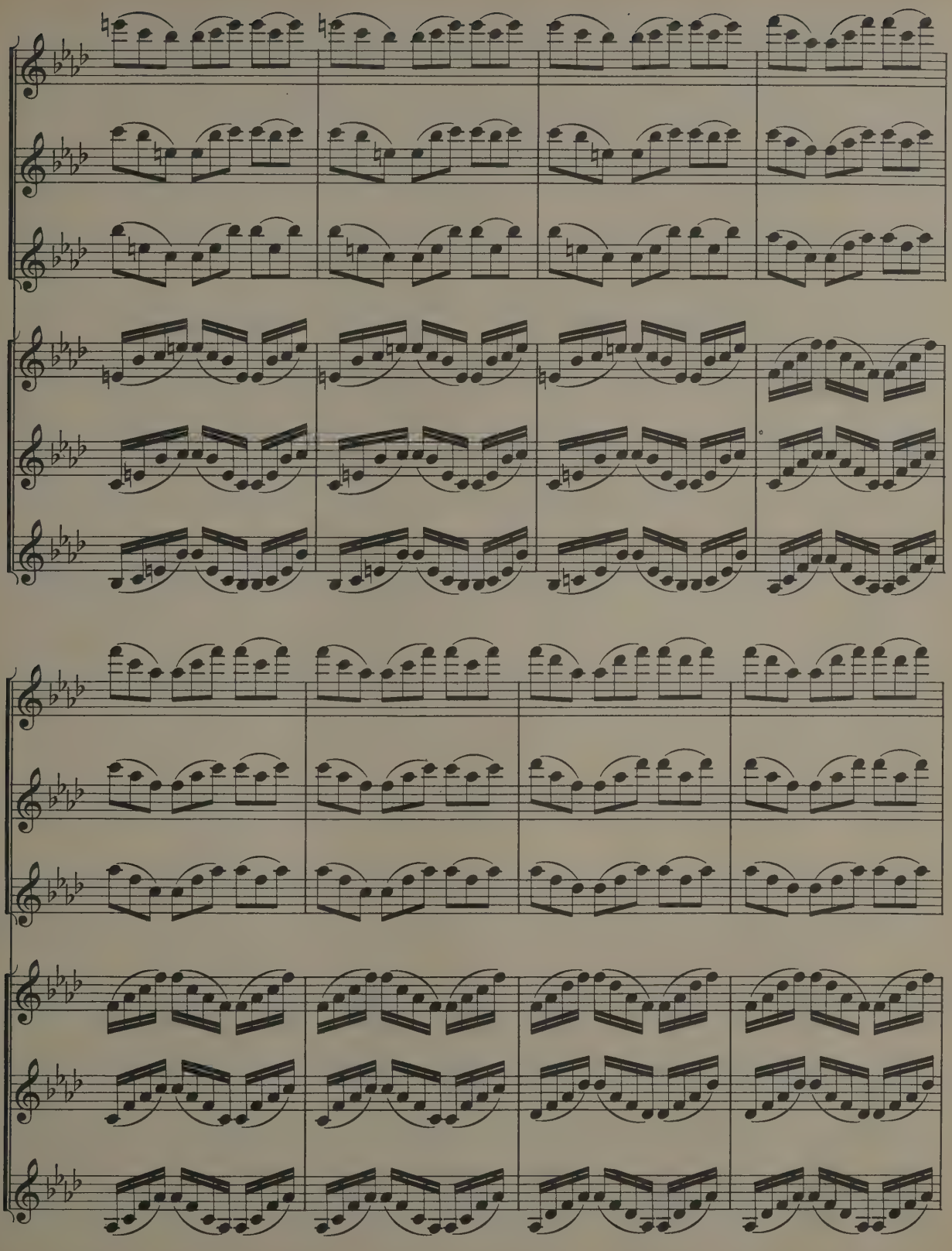
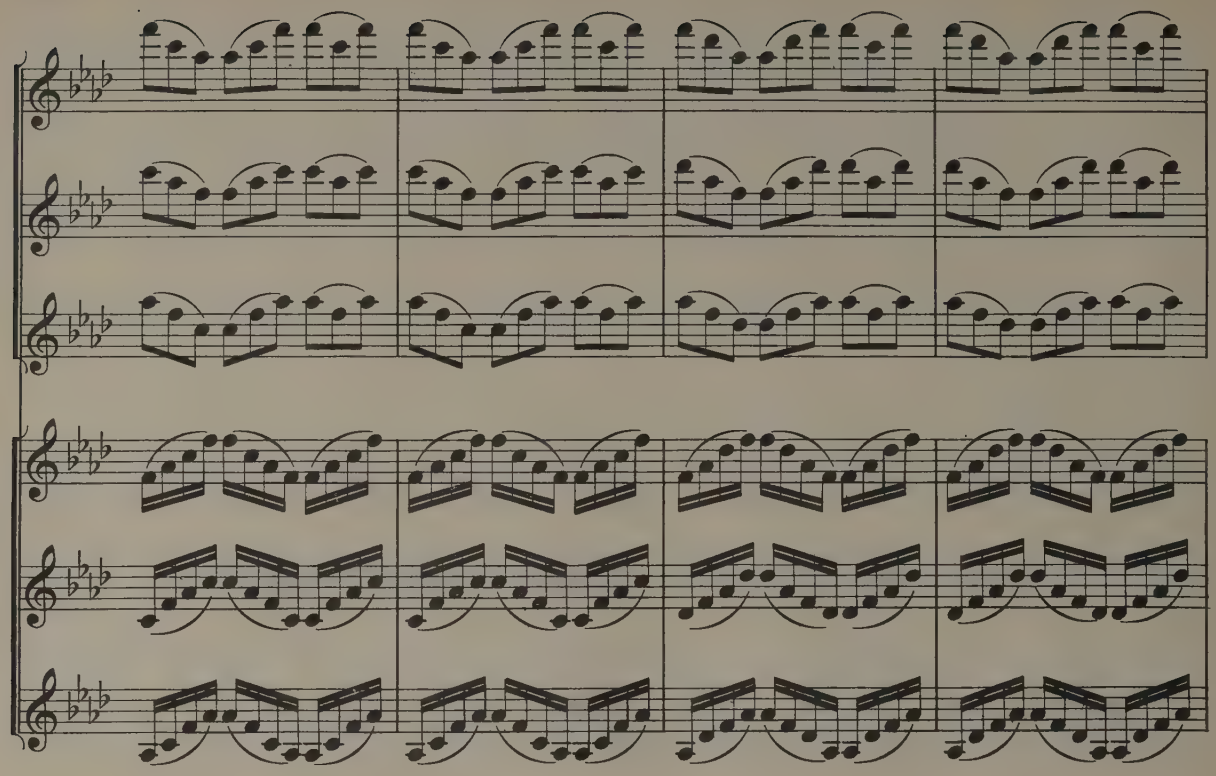


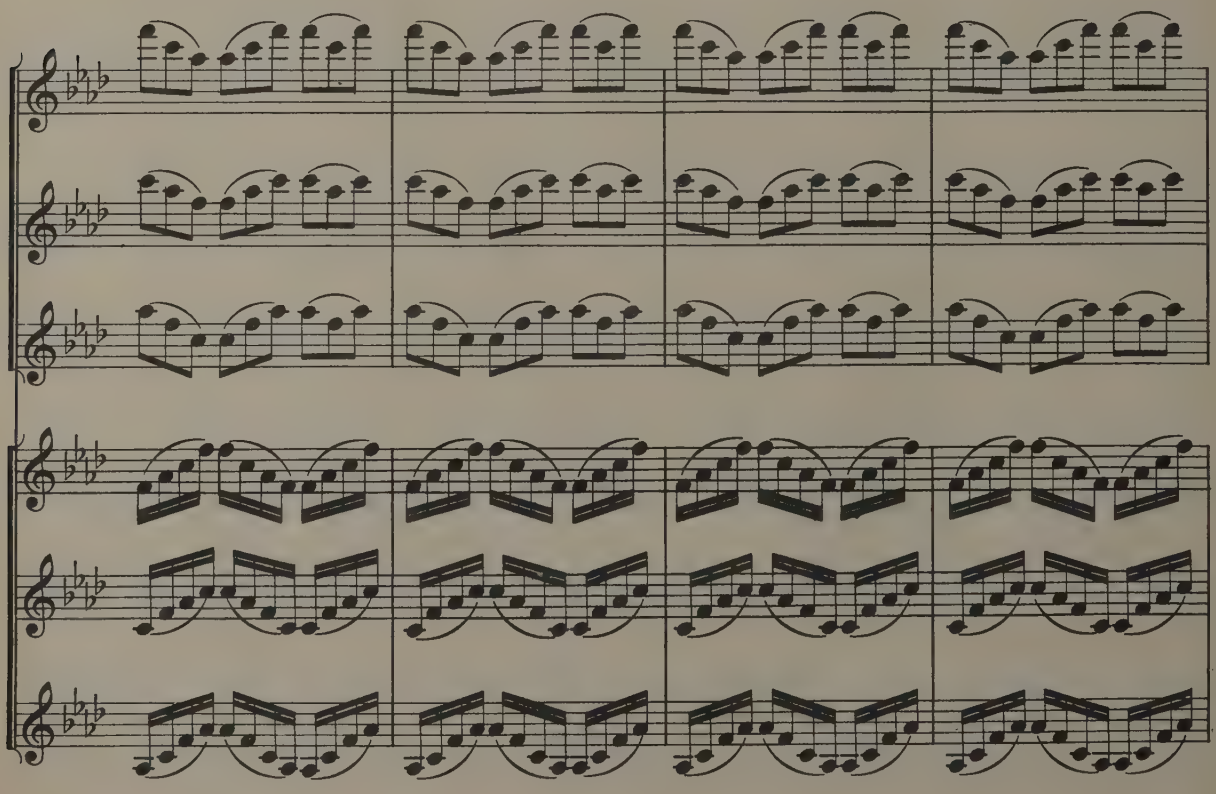


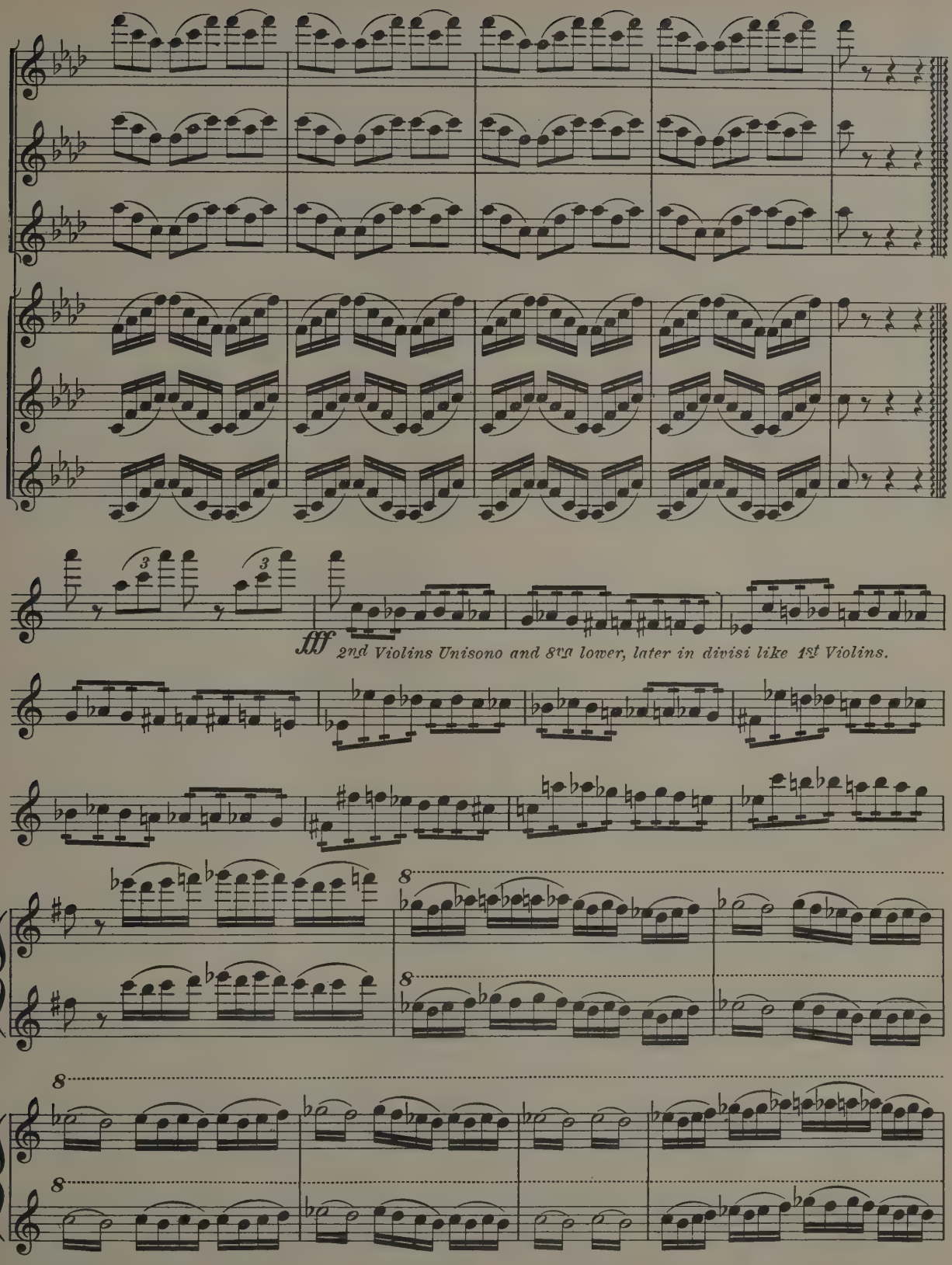


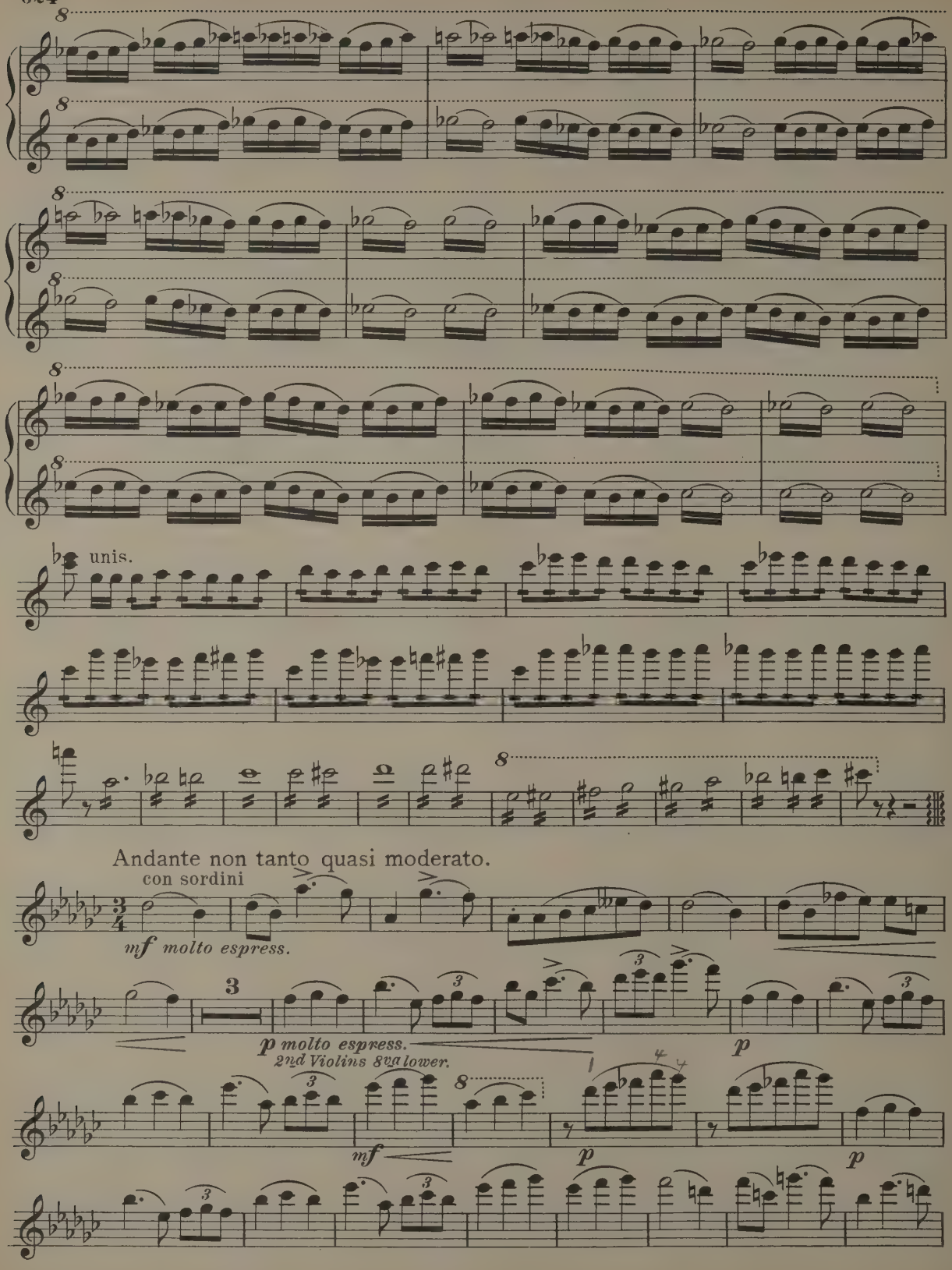


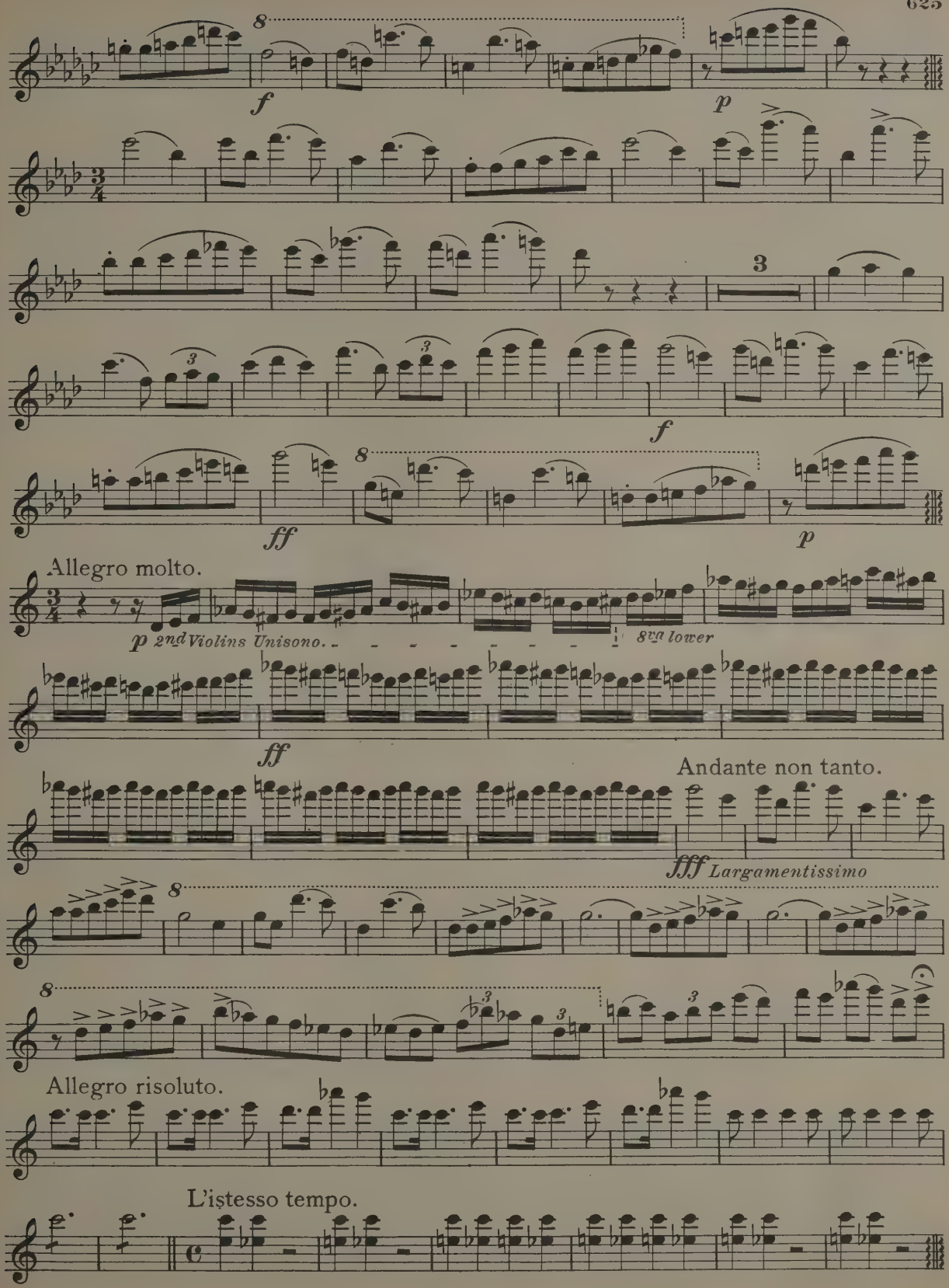






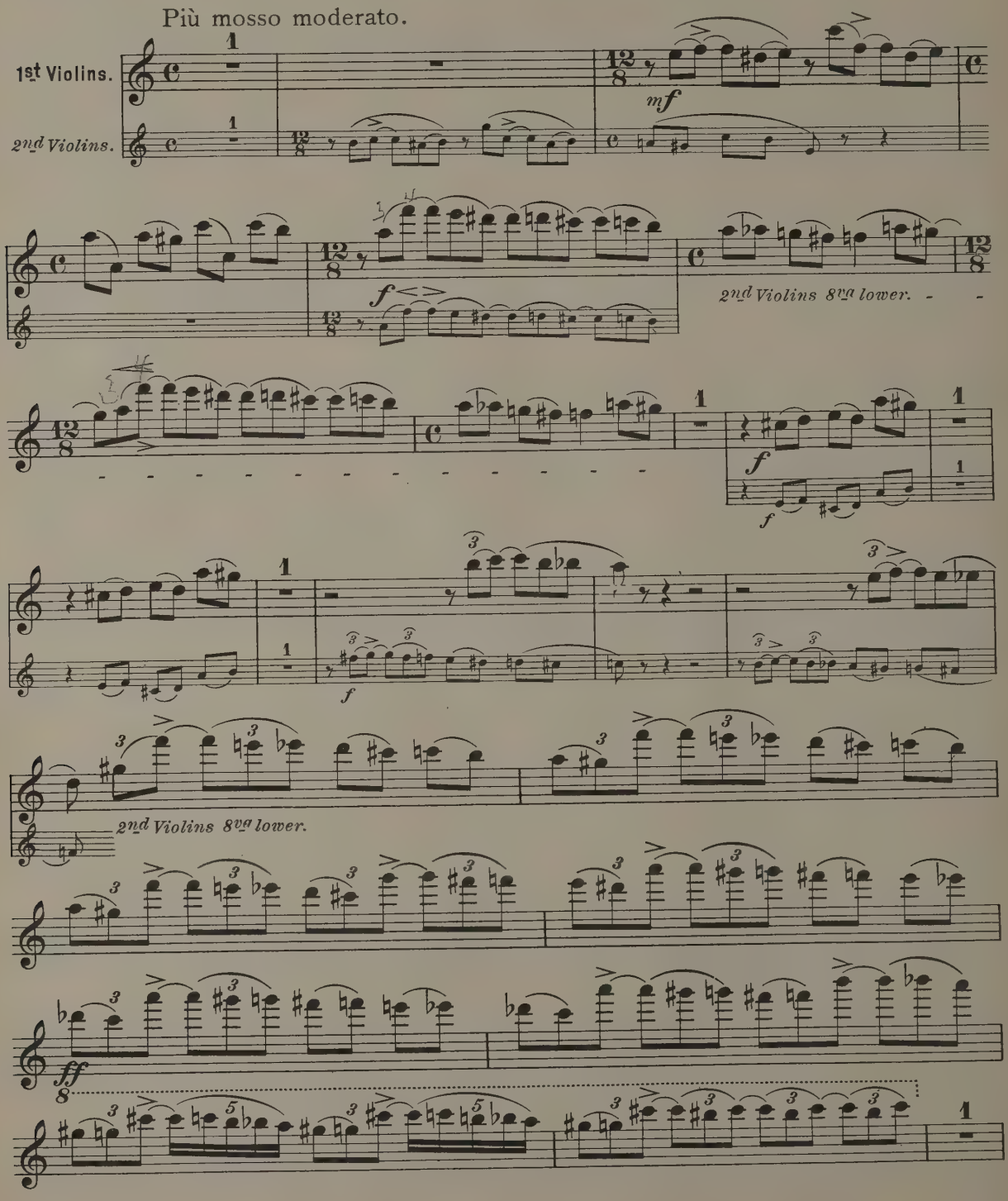

fff
2nd Violins Unisono and 8va lower, later in divisi like 1st Violins.

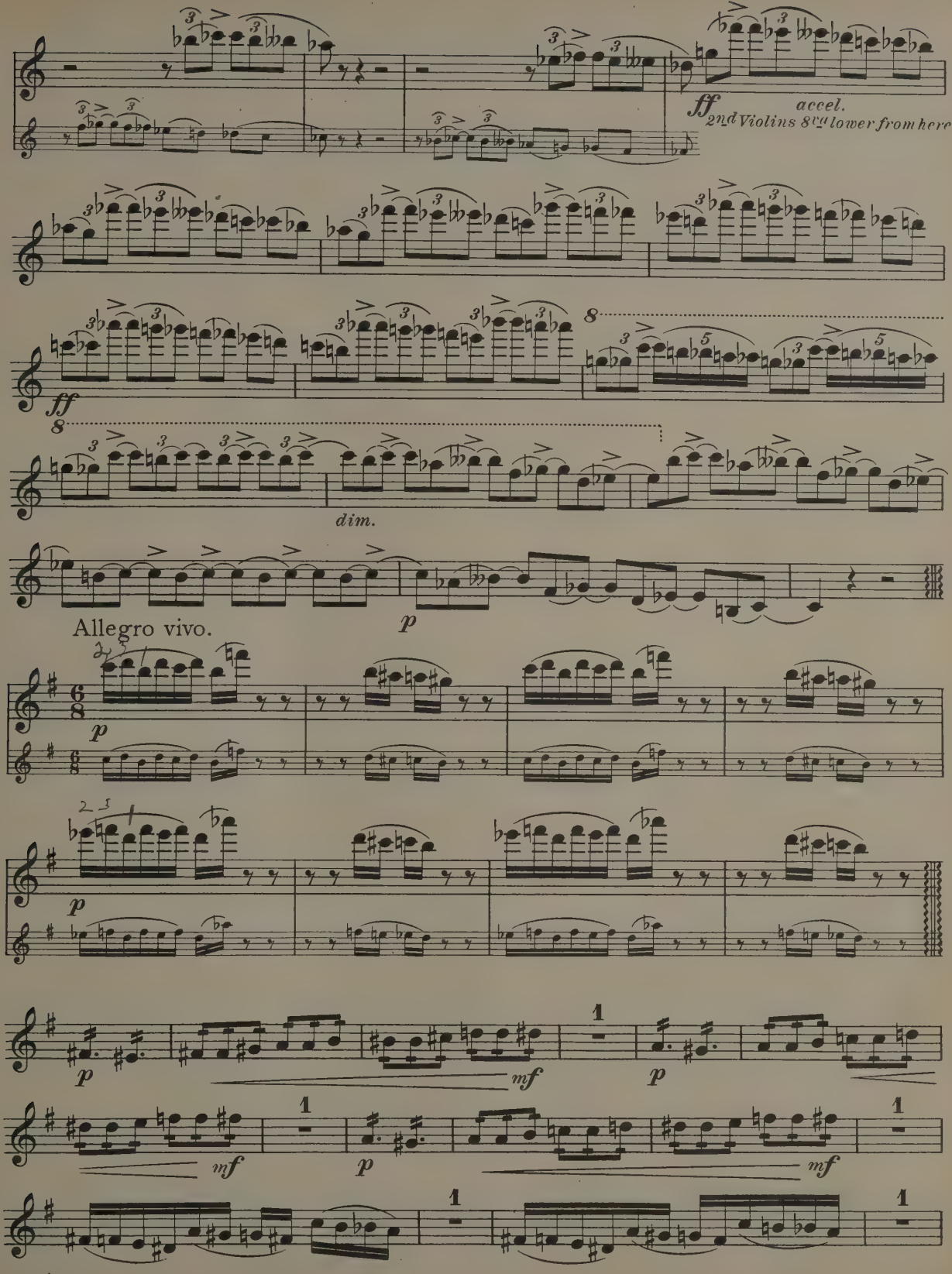

unis.
Andante non tanto quasi moderato.
con sordini
mf molto espress.
p molto espress.
2nd Violins 8va lower.
mf
p
p
p

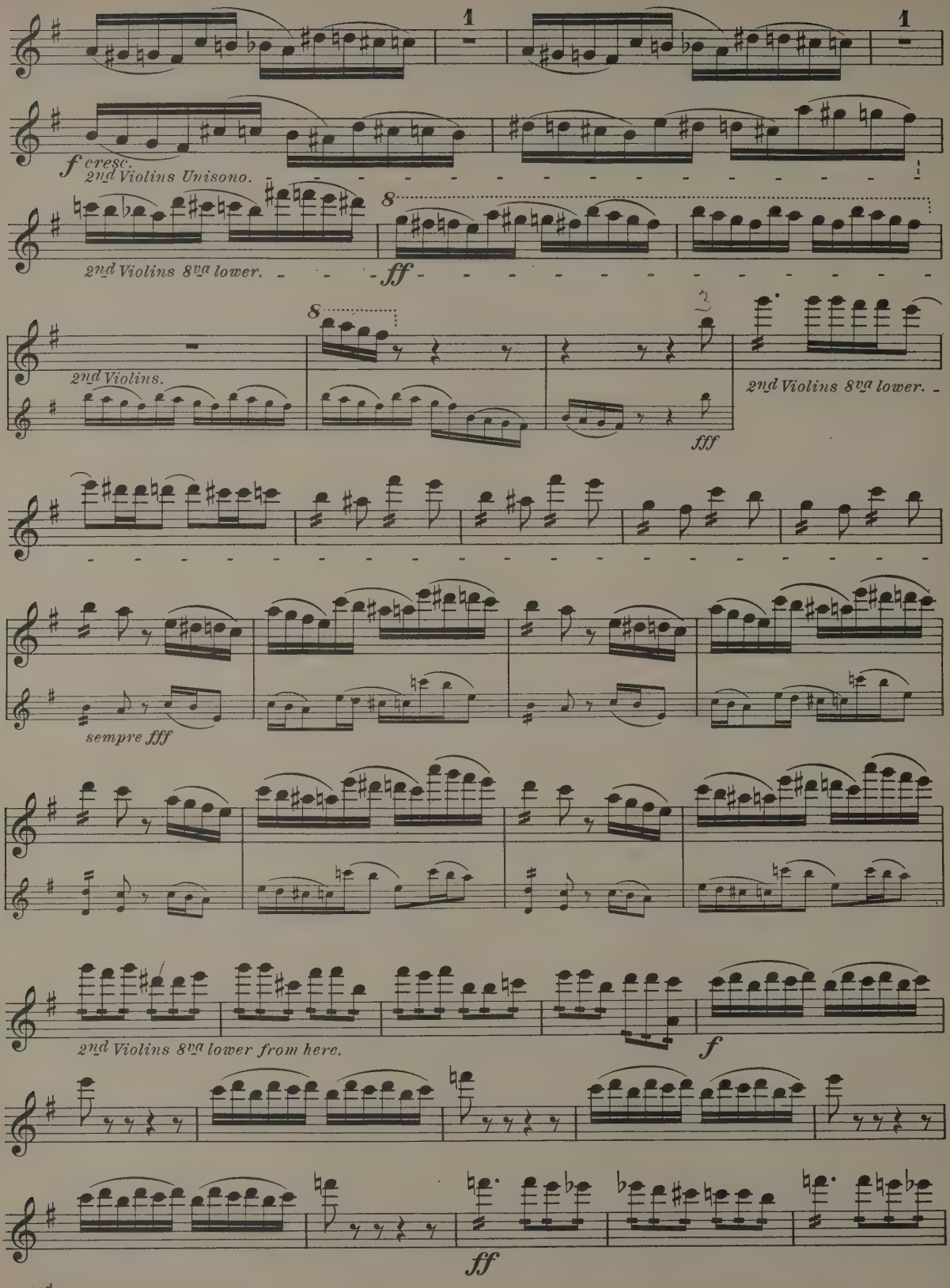

f
p
3
f
ff
p
Allegro molto.
p 2nd Violins Unisono.
8va lower
ff
Andante non tanto.
ffff Largamentissimo
Allegro risoluto.
L'istesso tempo.

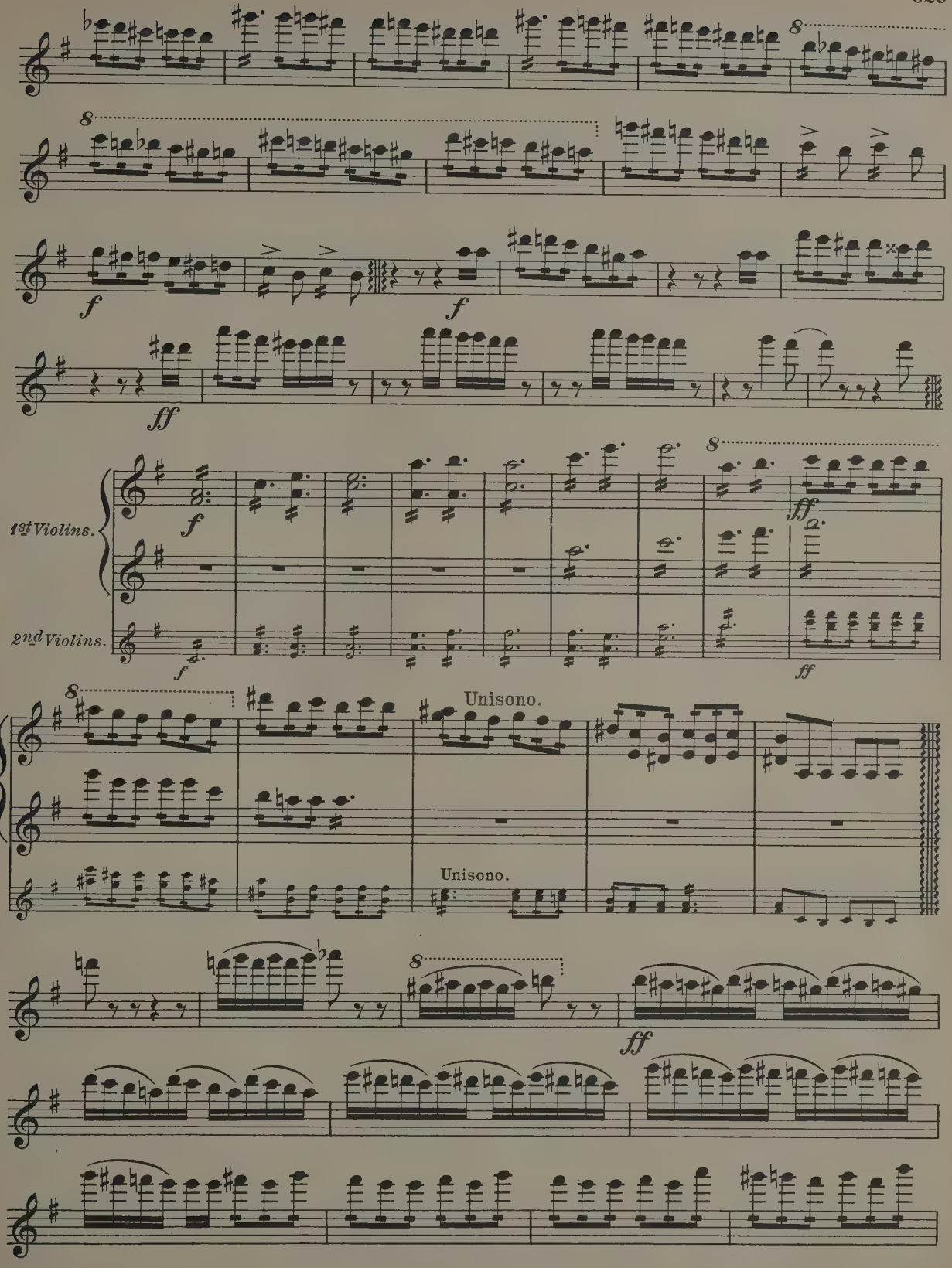
From "Francesca da Rimini." Op.32.

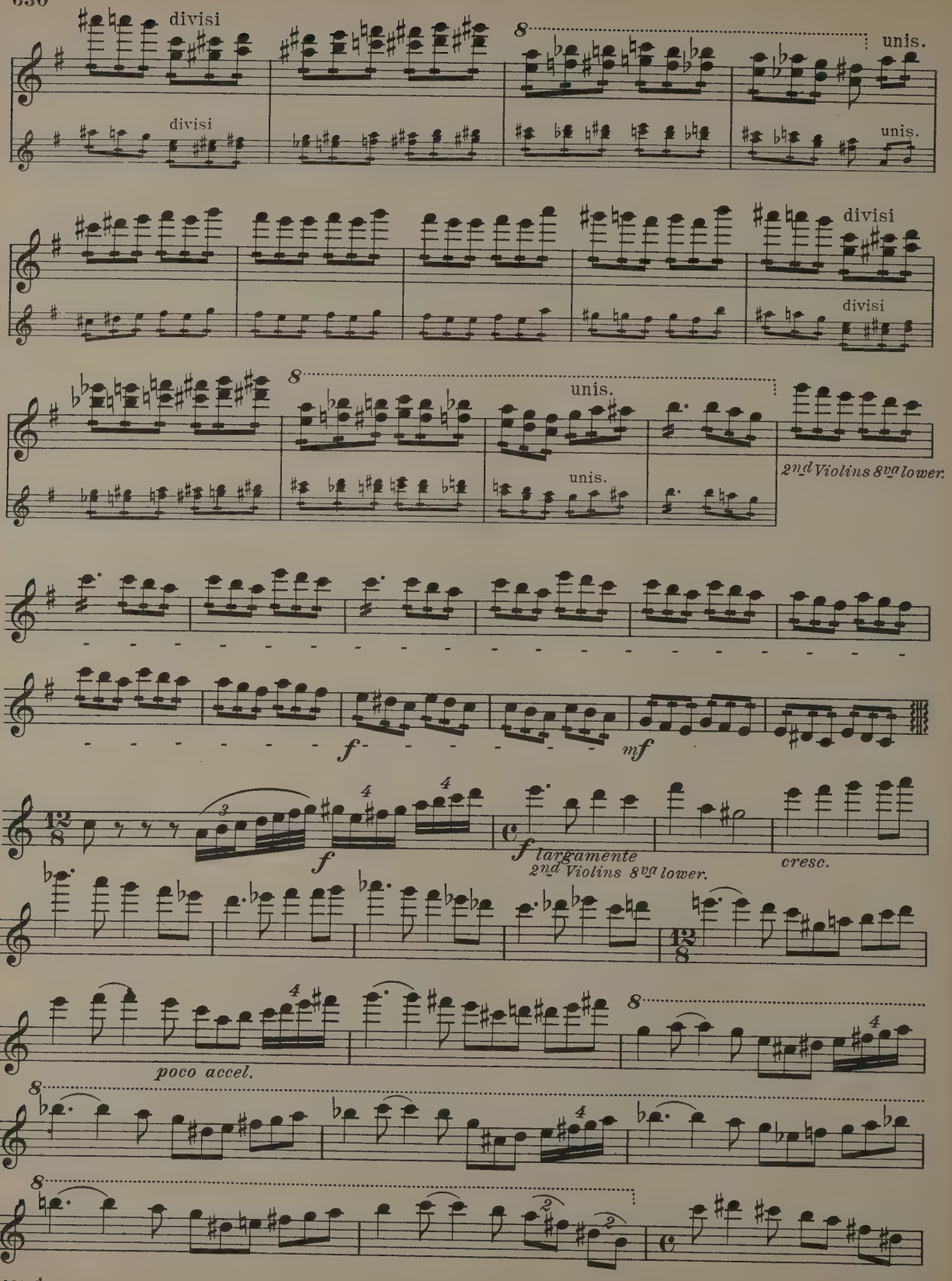
The first sketches for this so-called Fantasia were put on paper by Tschaikowsky while in Paris in **1876**. He had intended writing an opera based on Dante's "Francesca da Rimini" but subsequently abandoned the project. The Fantasia was completed in November, **1876**. It is a wonderfully inspired work, carried out on the most elaborate and original lines.

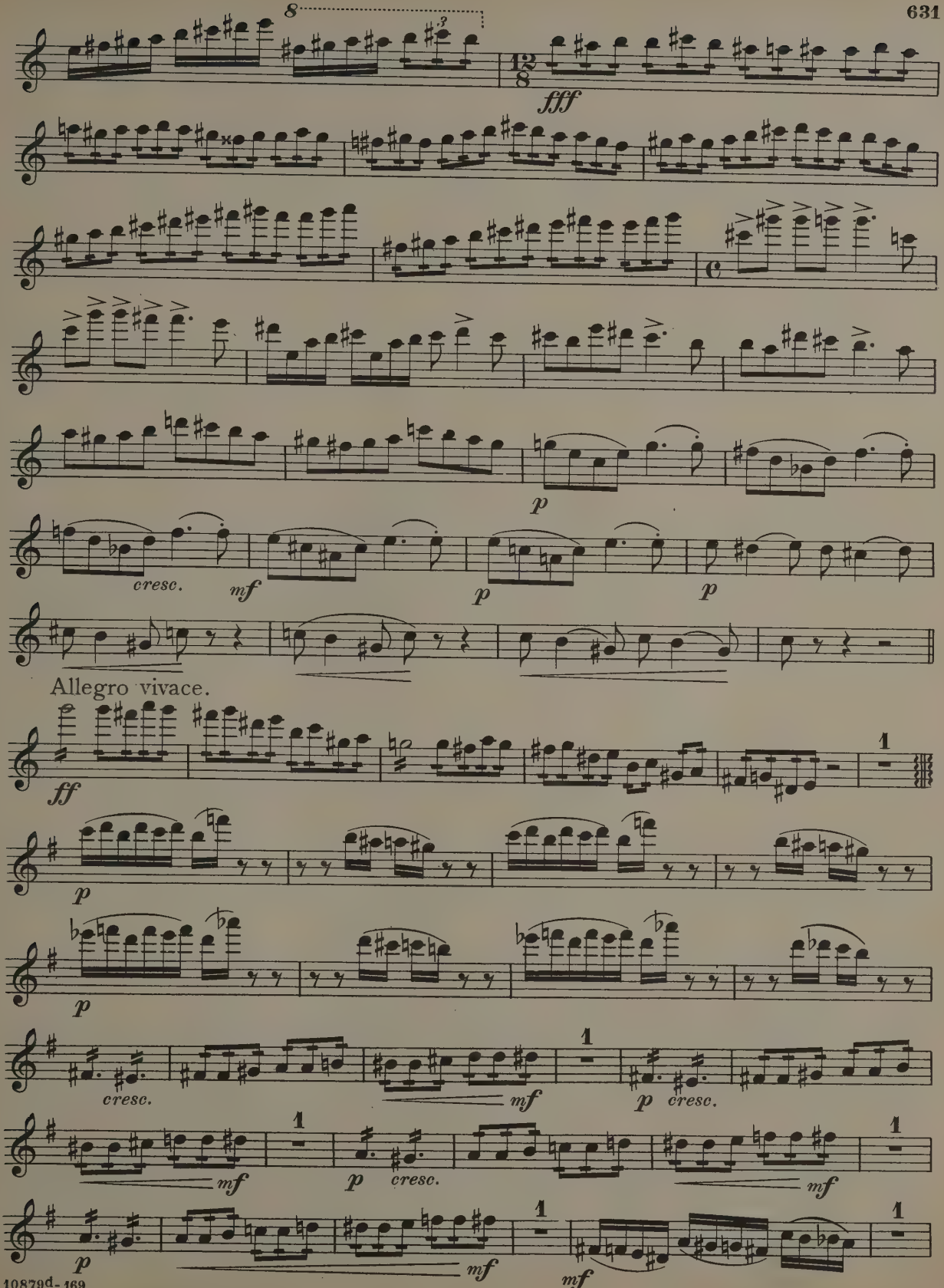


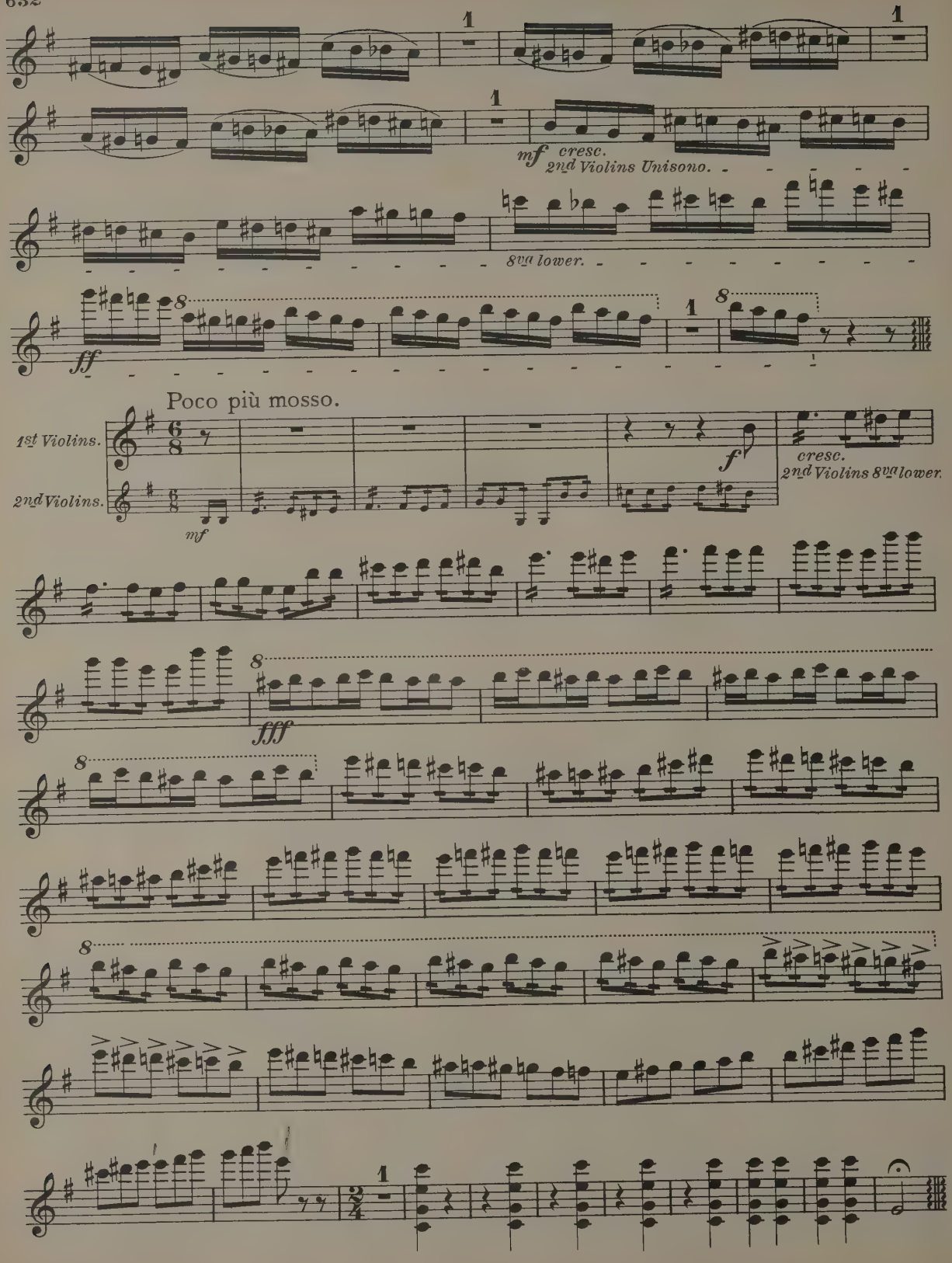

ff
accel.
2nd Violins 8va lower from here.
8
ff
8
dim.
p
Allegro vivo.
6/8
p
p
p
mf
p
1
mf
p
mf
1
1
1


1
1
f cresc.
2nd Violins Unisono.
8
2nd Violins 8va lower.
ff
8
2nd Violins.
3
2nd Violins 8va lower.
fff
sempre fff
2nd Violins 8va lower from here.
f
ff


1st Violins.
2nd Violins.
Unisono.
Unisono.

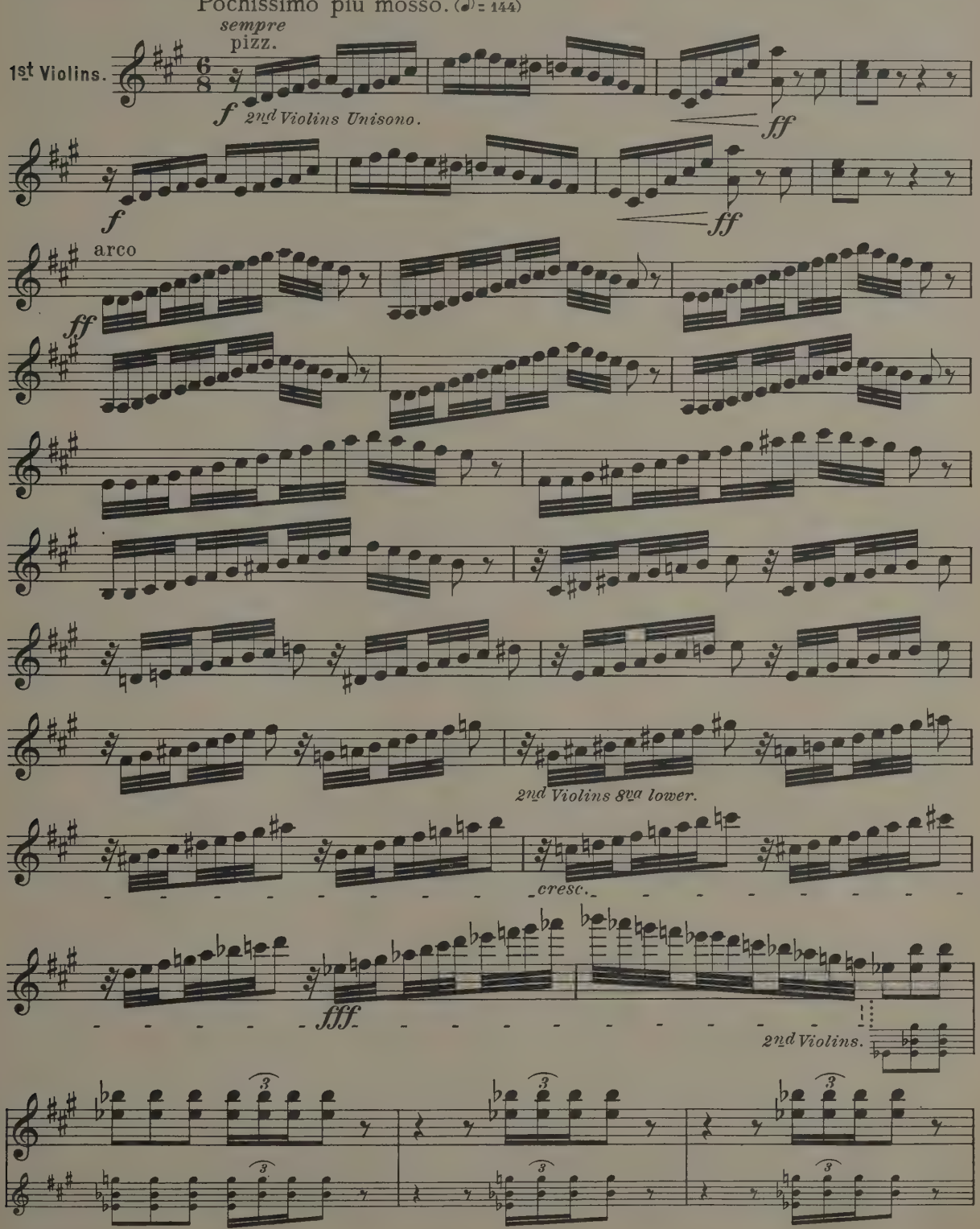

divisi
divisi
8
unis.
unis.
divisi
divisi
8
unis.
unis.
2nd Violins 8va lower.
f
mf
12/8
f
f largamente
2nd Violins 8va lower.
cresc.
12/8
poco accel.
8
8
8

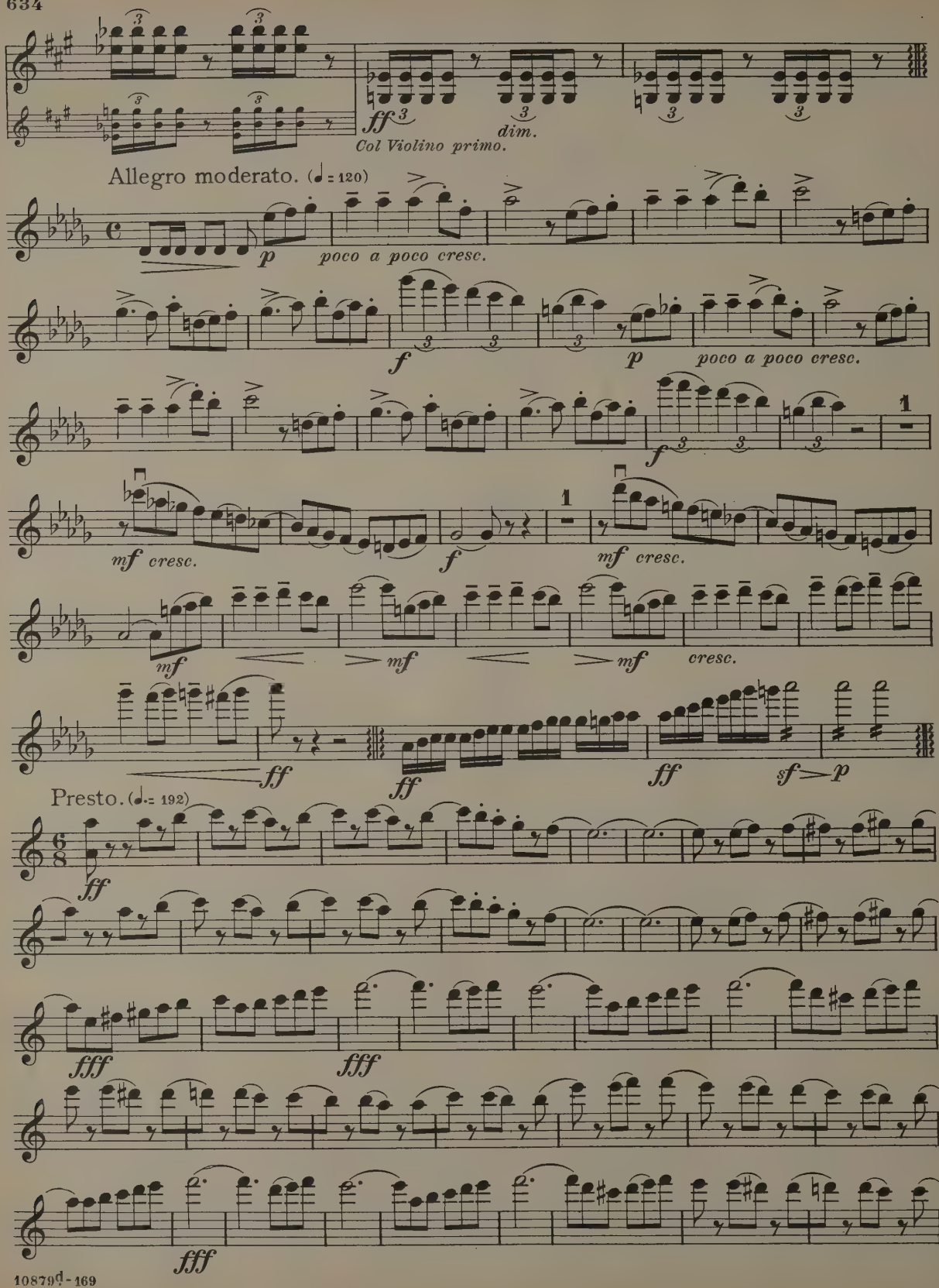

8
12/8
fff
c
p
cresc.
mf
p
p
Allegro vivace.
ff
1
p
p
cresc.
mf
1
p
cresc.
mf
1
mf
p
cresc.
mf
1
1
p
mf
mf

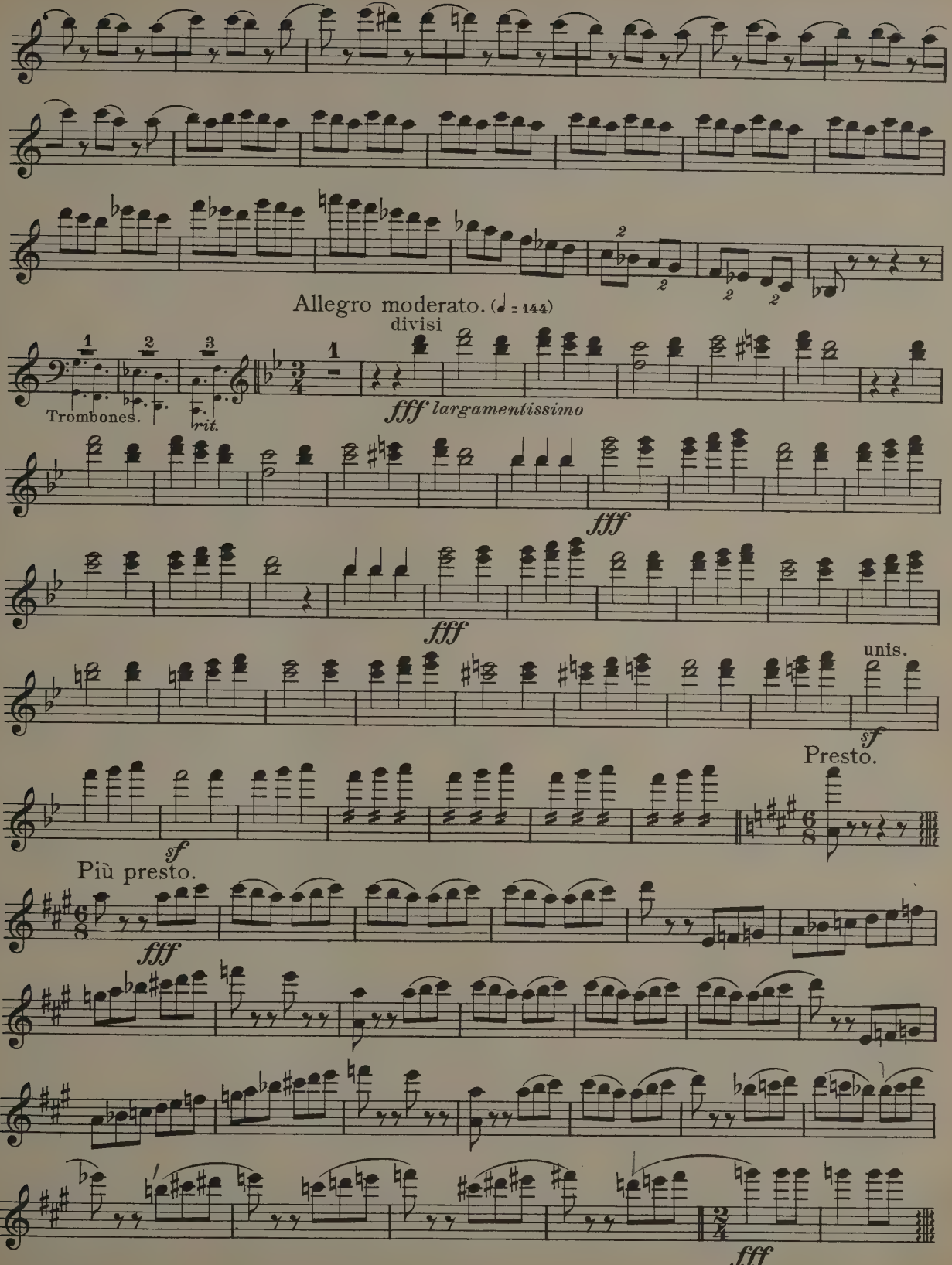

1
1
1
mf cresc.
2nd Violins Unisono.
8va lower.
ff
1
8
Poco più mosso.
1st Violins.
2nd Violins.
6/8
mf
f
cresc.
2nd Violins 8va lower.
fff
2/4
1

From the "Capriccio Italien". Op.45.

This composition was finished by Tschaikowsky in **1880**, during a stay at Kamenka. Apart from its musical worth, Tschaikowsky considered it one of his most effective and brilliant orchestral works.




ff
dim.
Col Violino primo.
Allegro moderato. (♩= 120)
p
poco a poco cresc.
f
p
poco a poco cresc.
f
mf cresc.
f
mf cresc.
mf
mf
mf
cresc.
ff
ff
ff
sf
p
Presto. (♩.= 192)
ff
fff
fff
fff


Allegro moderato. (♩ = 144)
divisi
1
2
3
Trombones.
rit.
fff largamentissimo
fff
fff
unis.
sf
Presto.
sf
Più presto.
fff
fff

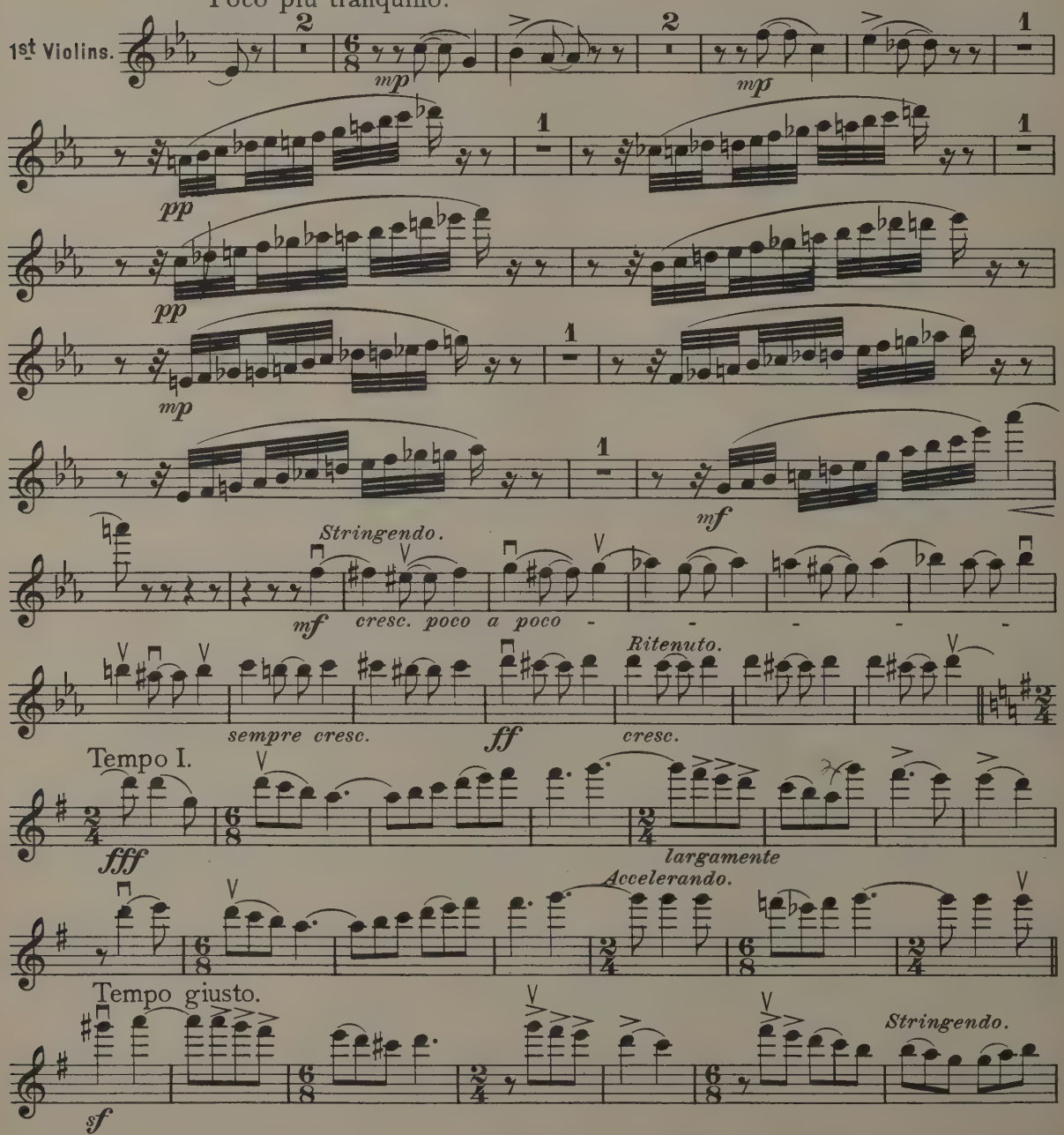
From the Suite № 3. Op.55.

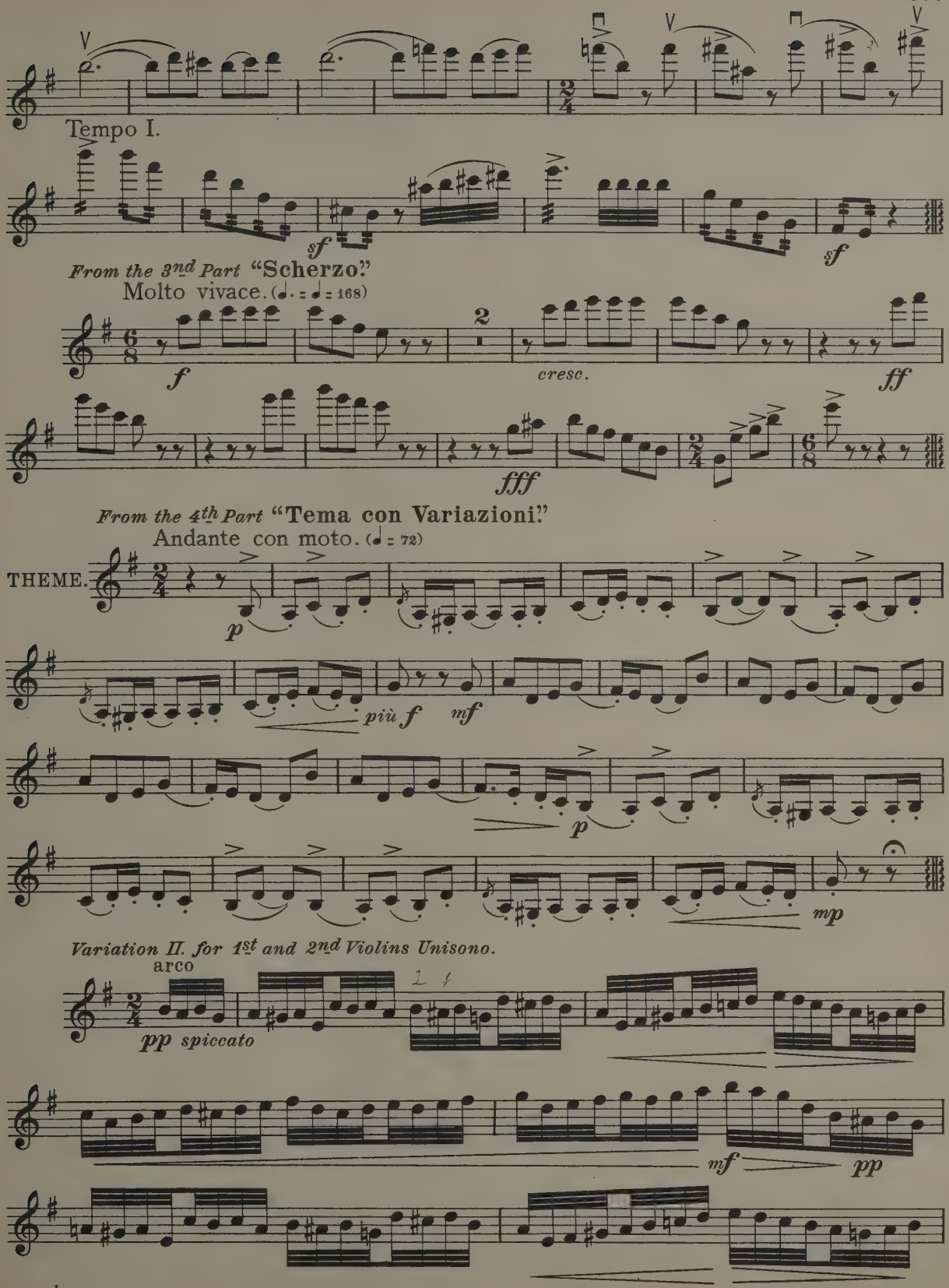
This Suite affords a splendid example of the peculiar trend of Tschaikowsky's activity as a composer. Untrammeled by the requirements of the cyclic form, his constructive skill, his faculty for building up a complicated musical structure by means of short themes and of making it not only interesting and fascinating to the ear but expressive of the most varied moods, is brilliantly demonstrated in this work. It consists of four movements:— *Elegie, Valse Melancolique, Scherzo* and *Tema con Variazioni.* One of the most thrilling incidents of the festival which signalized the opening of Carnegie Music Hall, New York City, in May, **1891**, was the performance of this Suite under the direction of the composer. It is one of the srongest and most individual of the great Russian's compositions.

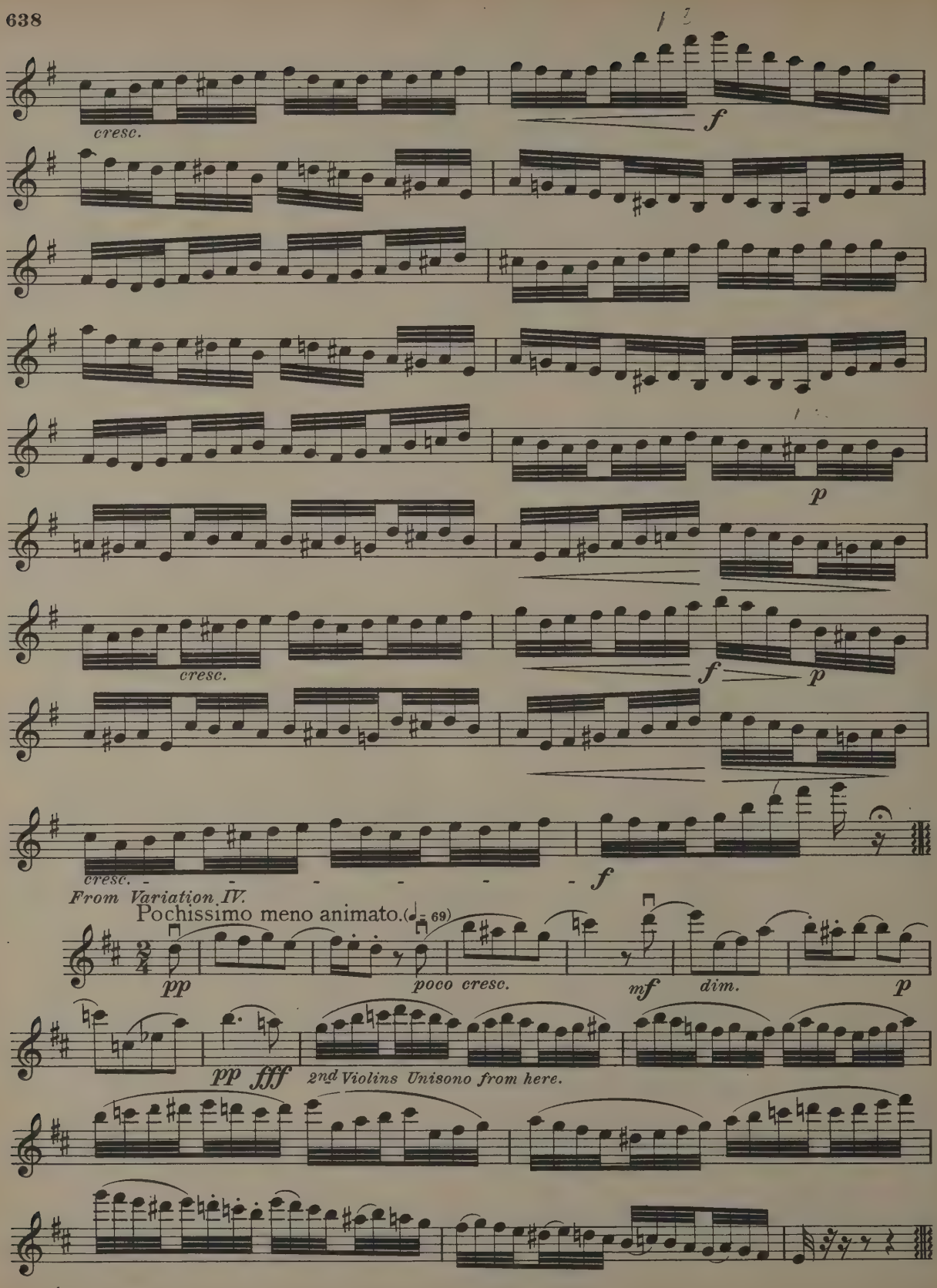
From the 1st Part "**Elegie.**"

Poco più tranquillo.

1st Violins.

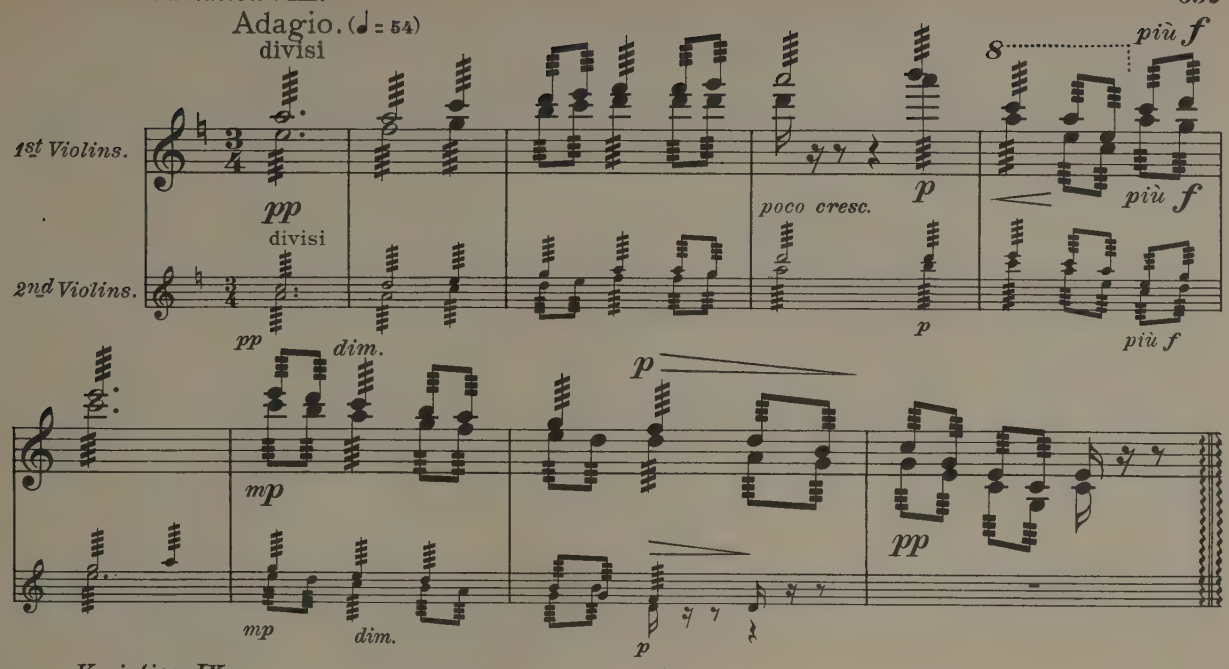



Tempo I.
sf
sf
From the 3rd Part "Scherzo."
Molto vivace. (♩. = ♩ = 168)
f
2
cresc.
ff
fff
From the 4th Part "Tema con Variazioni."
Andante con moto. (♩ = 72)
THEME.
p
più f
mf
p
mp
Variation II. for 1st and 2nd Violins Unisono.
arco
pp spiccato
mf
pp


cresc.
f
p
cresc.
f
p
cresc.
f
From Variation IV.
Pochissimo meno animato. (♩= 69)
pp
poco cresc.
mf
dim.
p
pp
fff
2nd Violins Unisono from here.

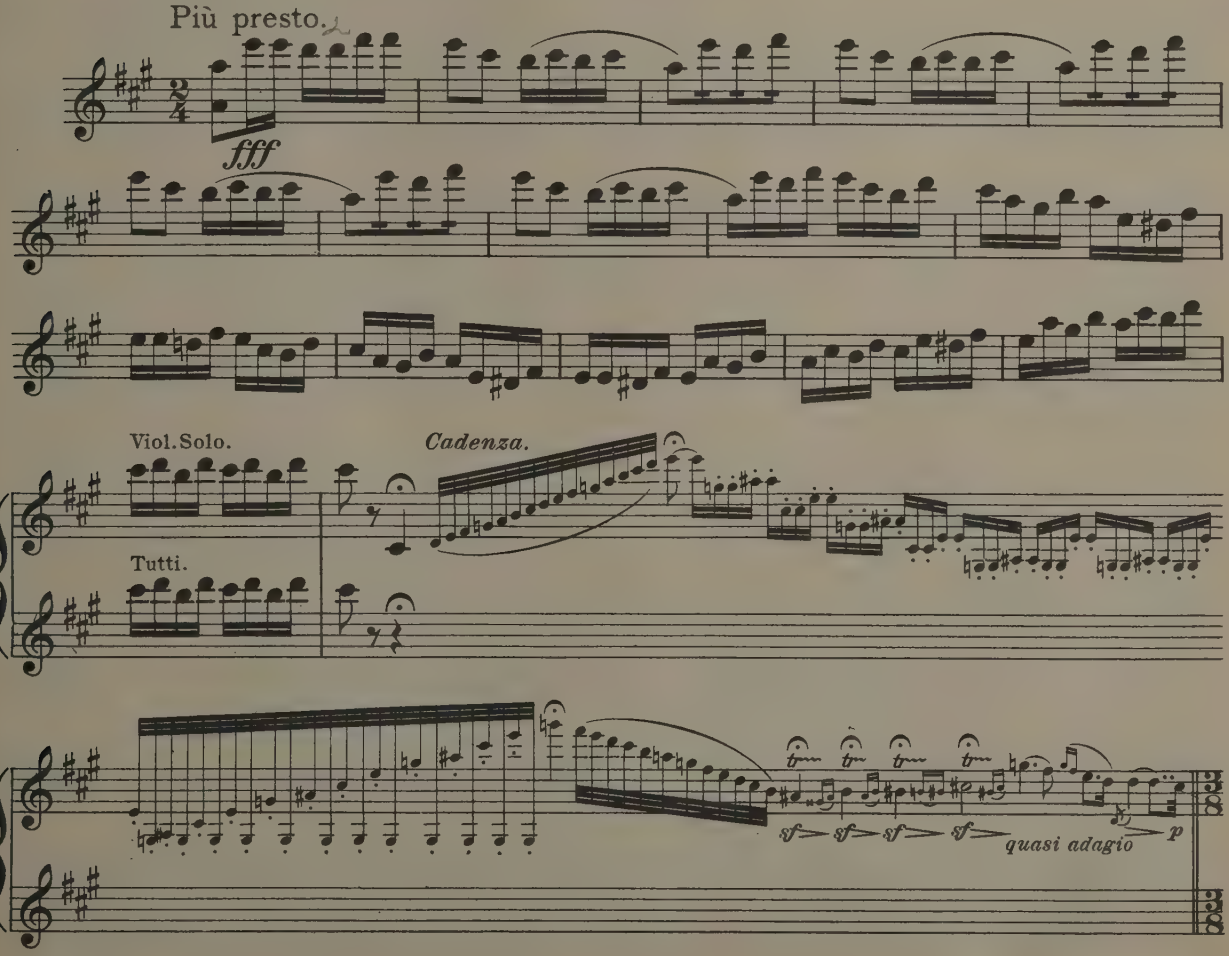
Variation VIII.

Adagio. (♩ = 54)



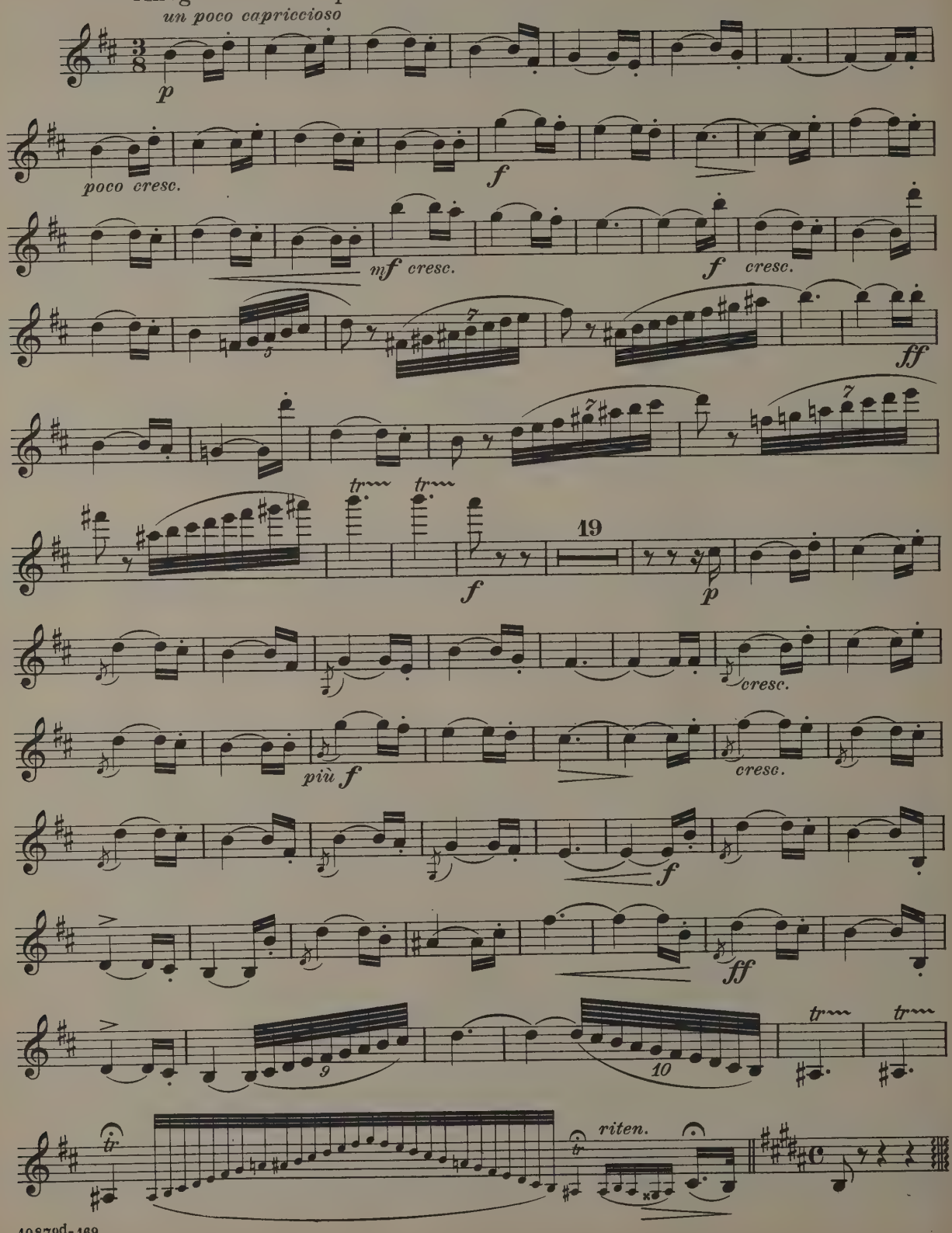
Variation IX.

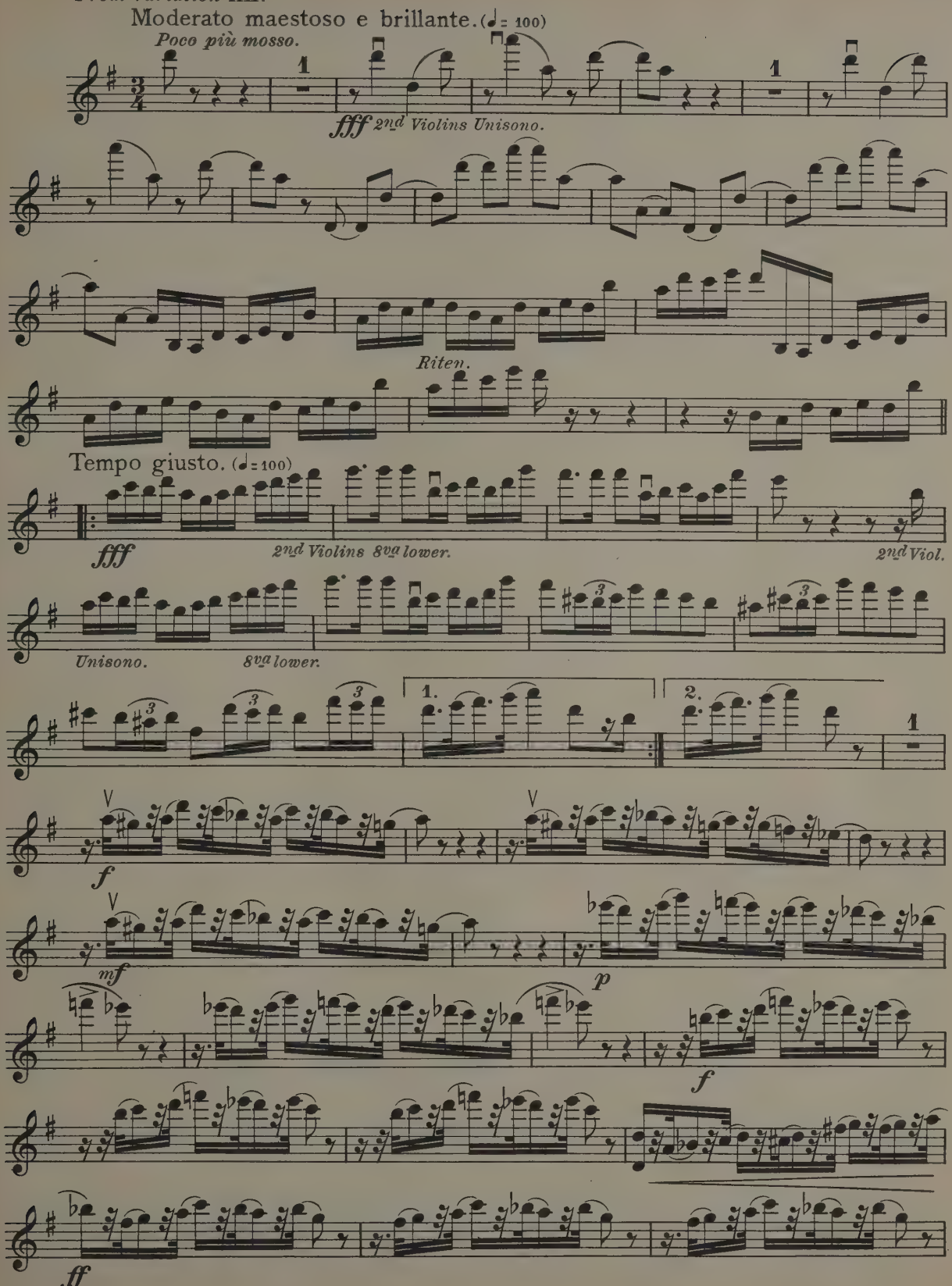
Più presto.

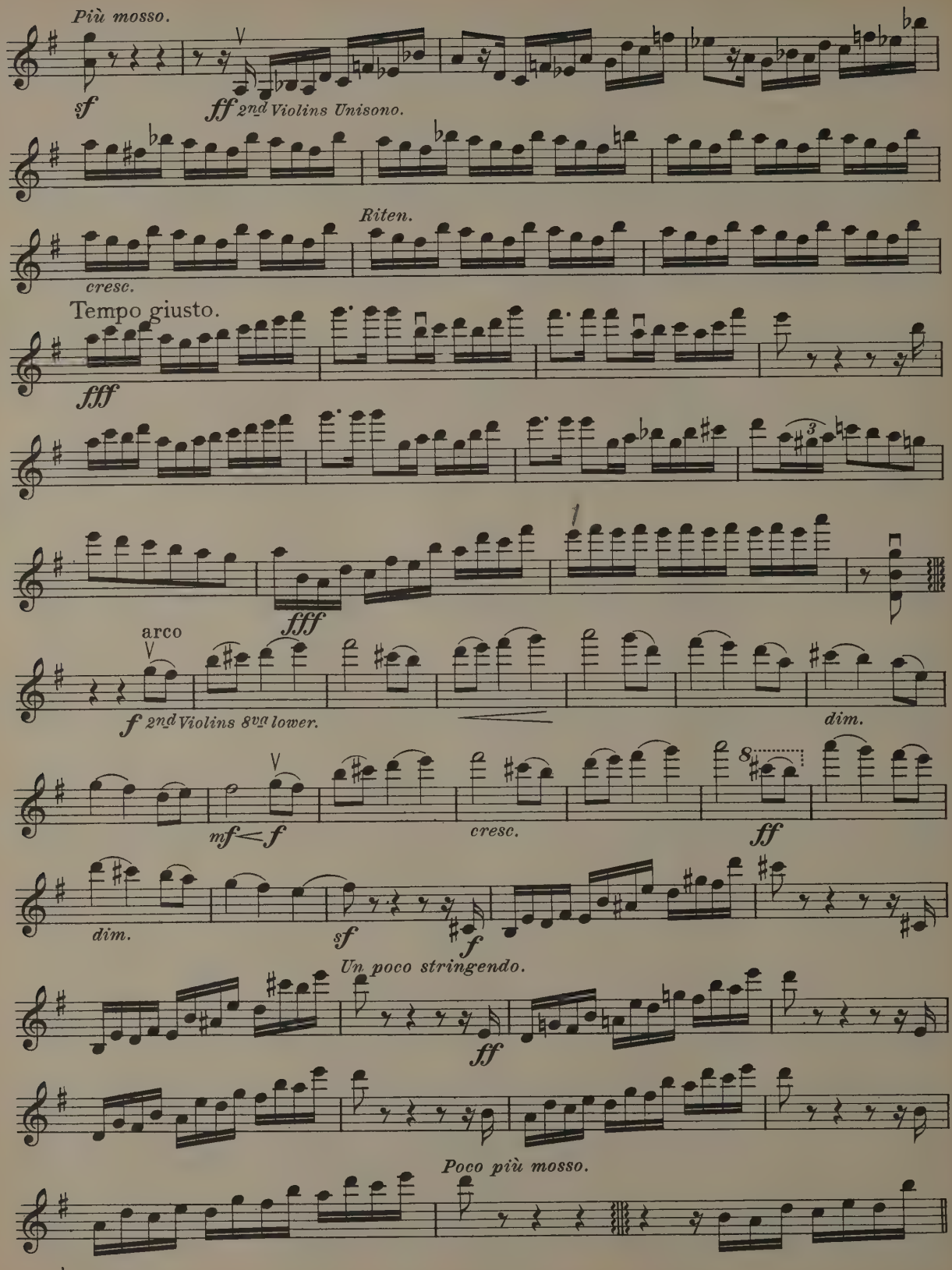


Variation X. Violin Solo.

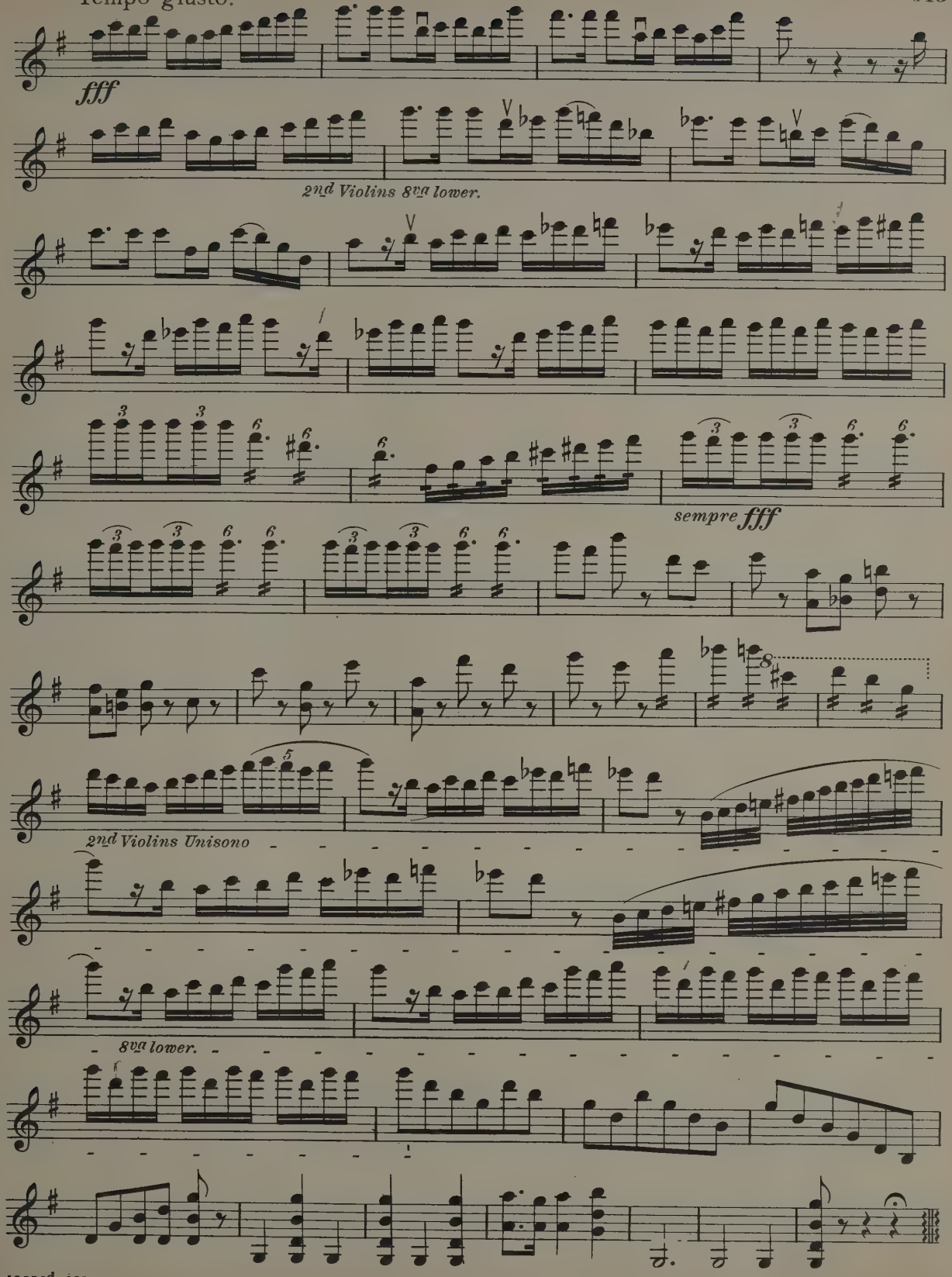
Allegro vivo e un poco rubato. (♪ = 160)




Moderato maestoso e brillante. (♩= 100)
Poco più mosso.
1
fff 2nd Violins Unisono.
Riten.
Tempo giusto. (♩= 100)
fff
2nd Violins 8va lower.
2nd Viol.
Unisono.
8va lower.
1.
2.
f
mf
p
f
ff


Più mosso.
sf
ff 2nd Violins Unisono.
Riten.
cresc.
Tempo giusto.
fff
fff
arco
f 2nd Violins 8va lower.
dim.
mf < f
cresc.
ff
dim.
sf
f
Un poco stringendo.
ff
Poco più mosso.

Tempo giusto.

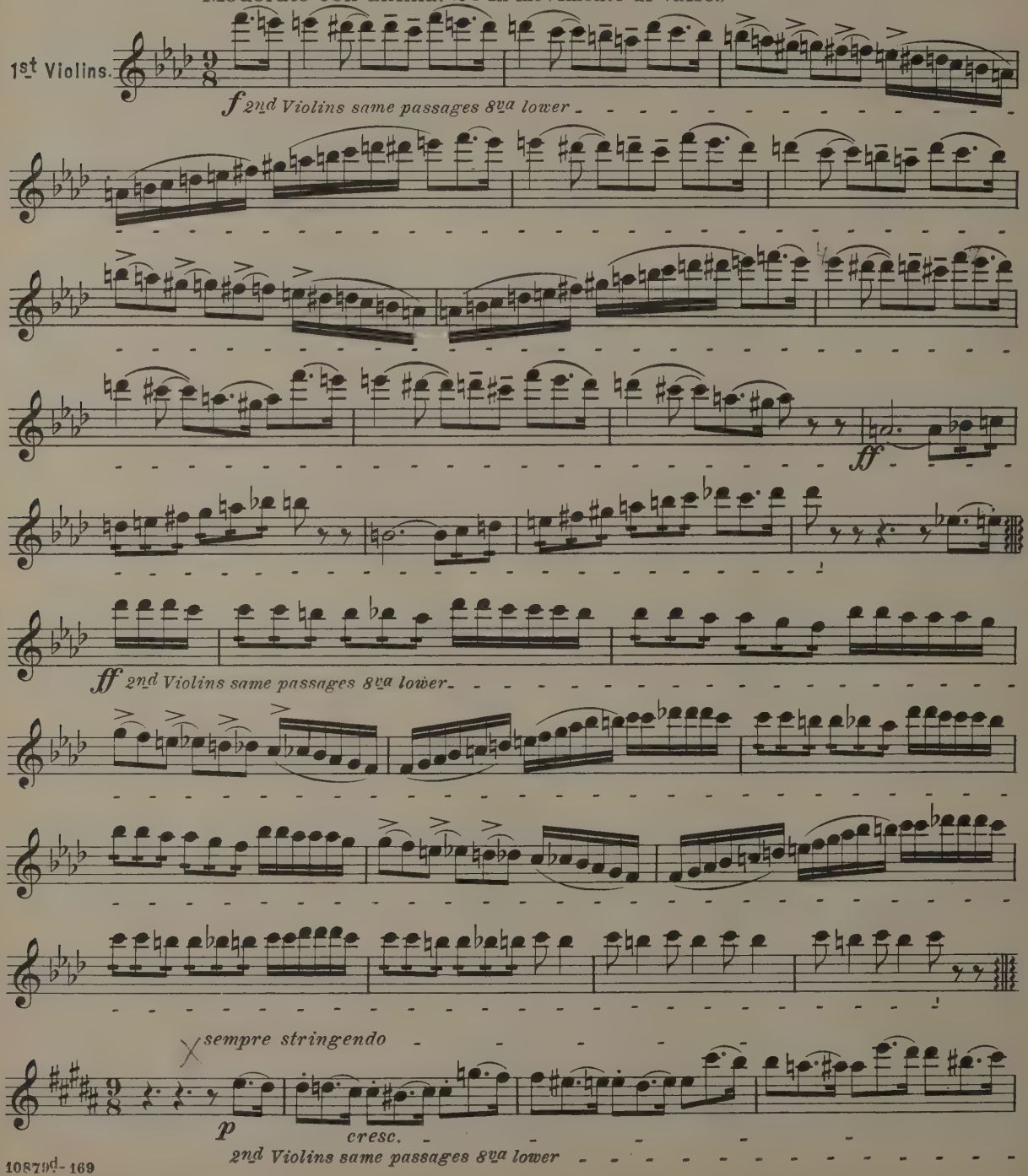


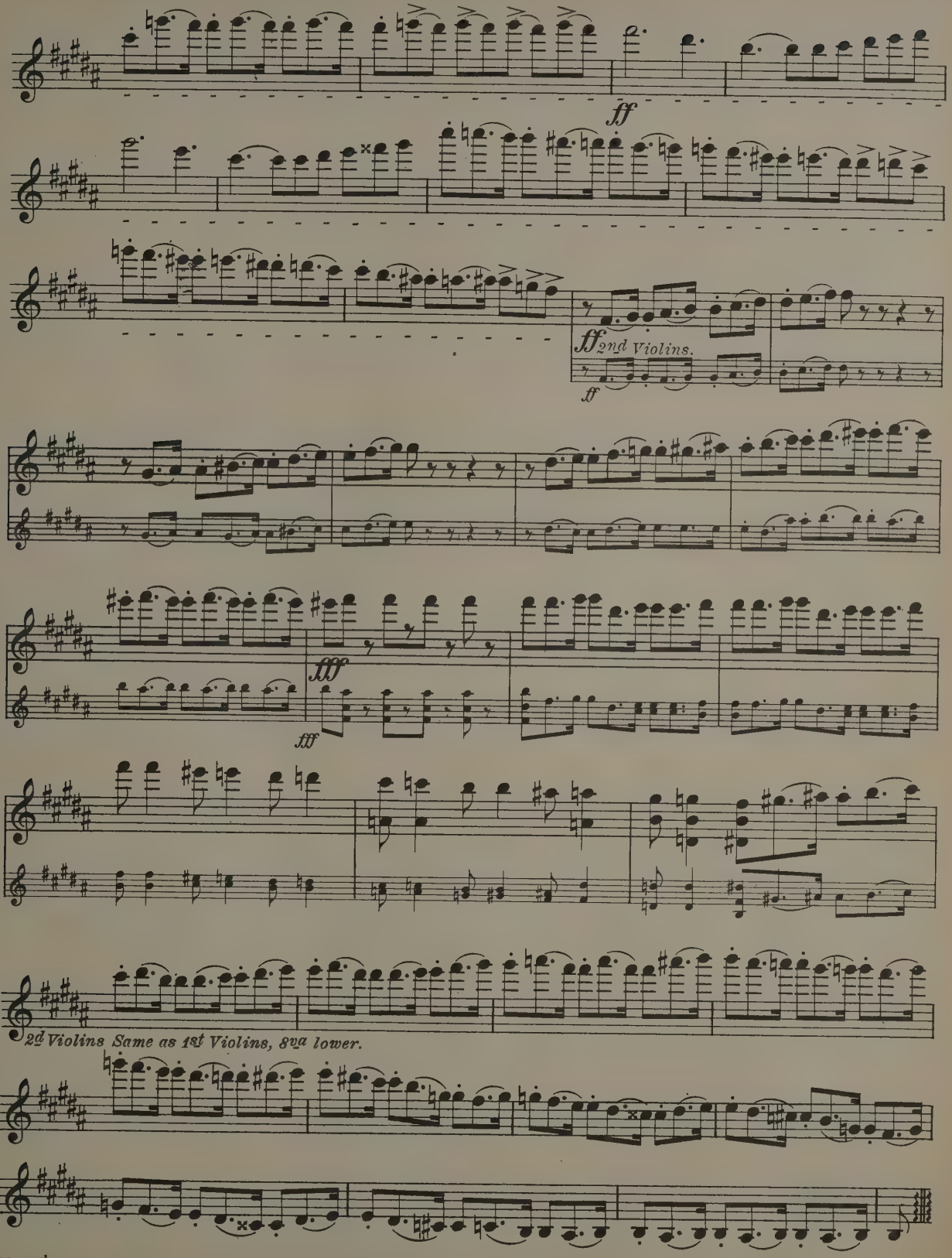
General Extracts from the 4th Symphony, Op.36.

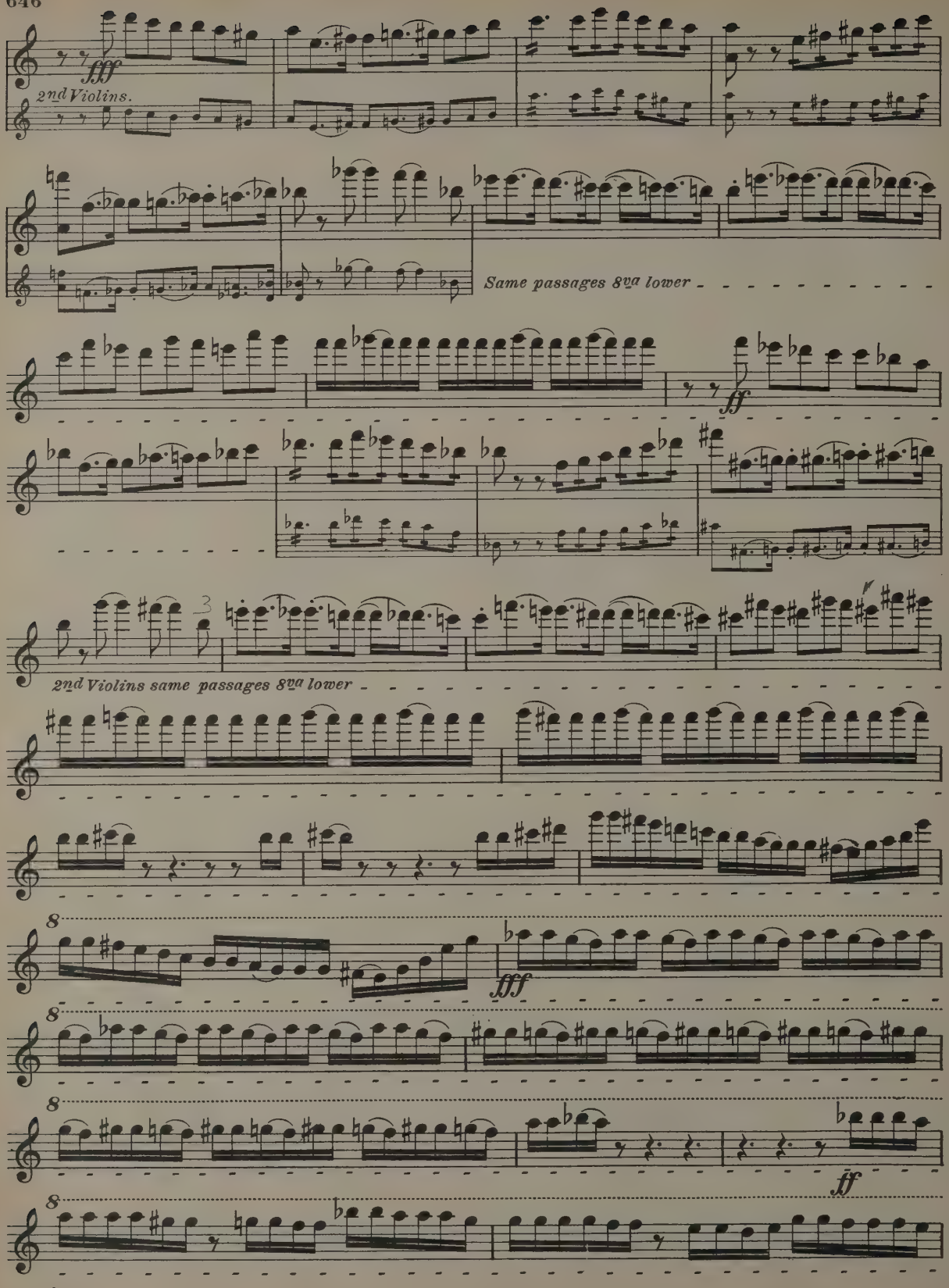
Tschaikowsky commenced this symphony in **1876**, and completed it in the winter of **1877**. It is a fanciful yet powerful musical message from one of the greatest orchestral writers the world has ever possessed. It differs from most of this composer's works in that its keynote seems to be founded upon the joys and happiness of our existence. It is one of the best liked of the great Russian's symphonies, and is very frequently performed.

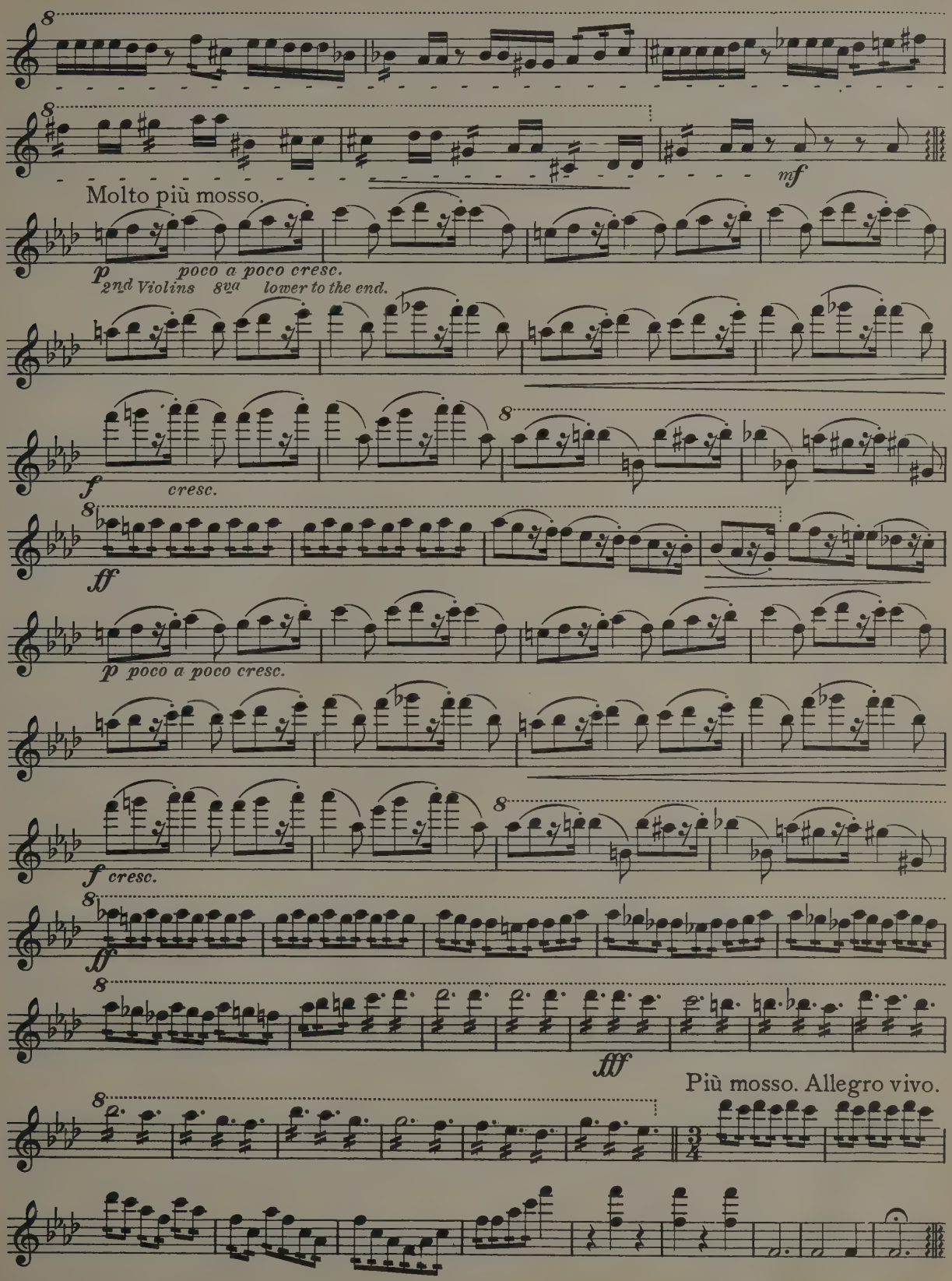
From the First Movement.

Moderato con anima. (♩.= In movimento di Valse.)



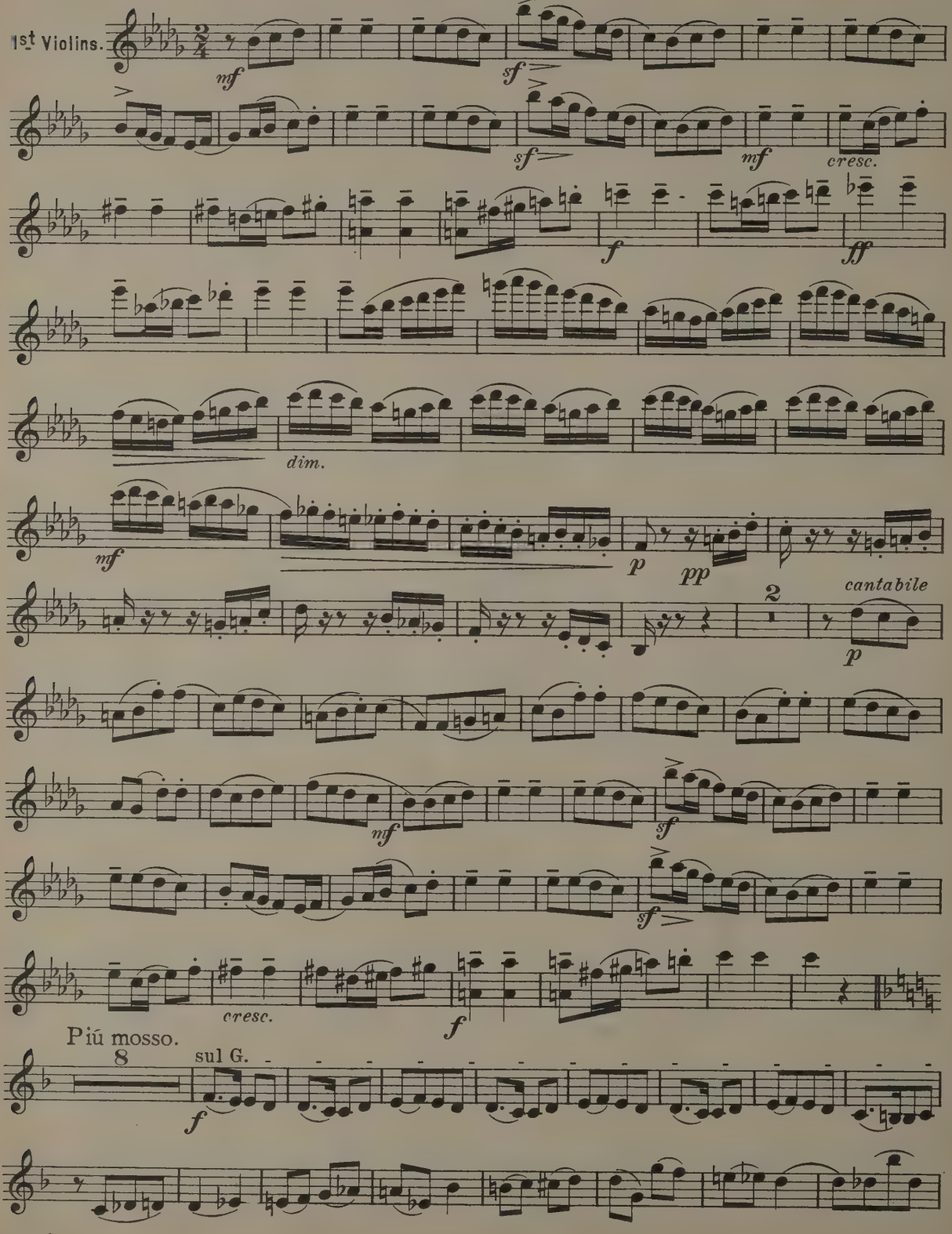

ff
ff 2nd Violins.
ff
fff
fff
2d Violins Same as 1st Violins, 8va lower.

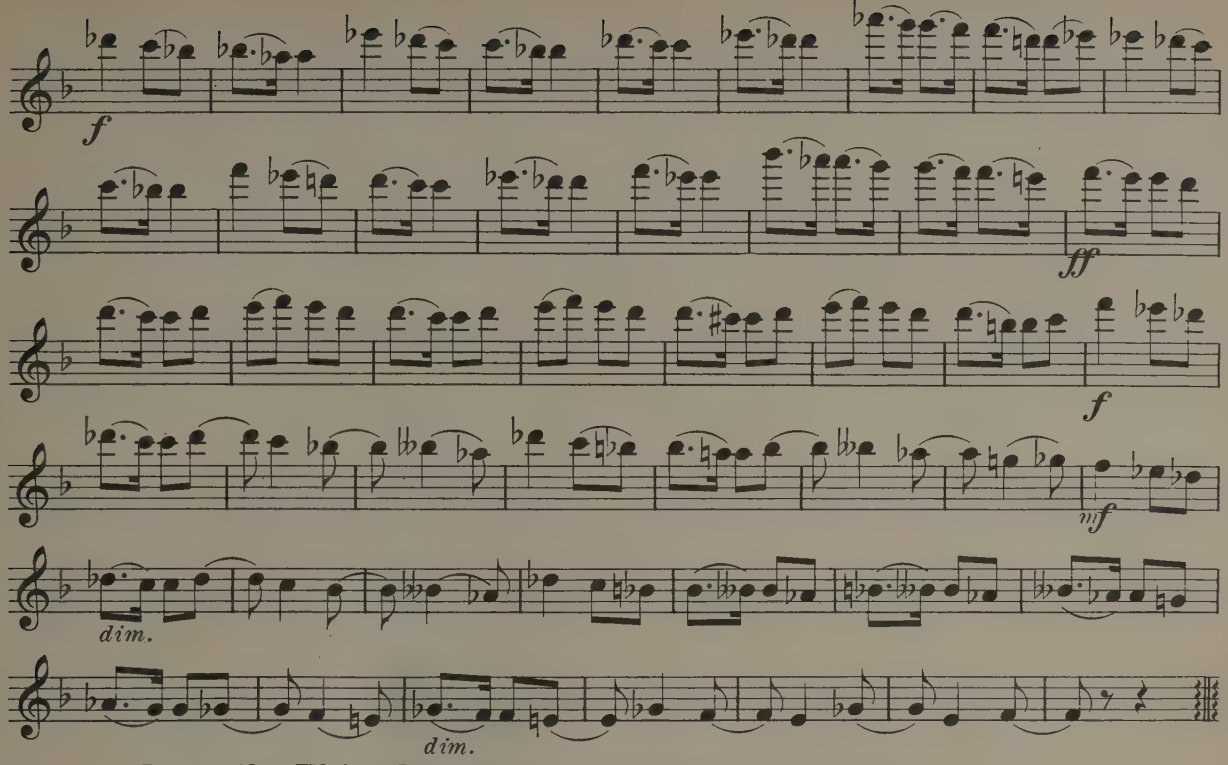

fff
2nd Violins.
Same passages 8va lower
ff
2nd Violins same passages 8va lower
8
fff
8
8
ff
8


8
8
mf
Molto più mosso.
p
poco a poco cresc.
2nd Violins 8va lower to the end.
8
f
cresc.
8
ff
p poco a poco cresc.
8
f cresc.
8
ff
8
fff
Più mosso. Allegro vivo.
8
3/4

From the Second Movement.

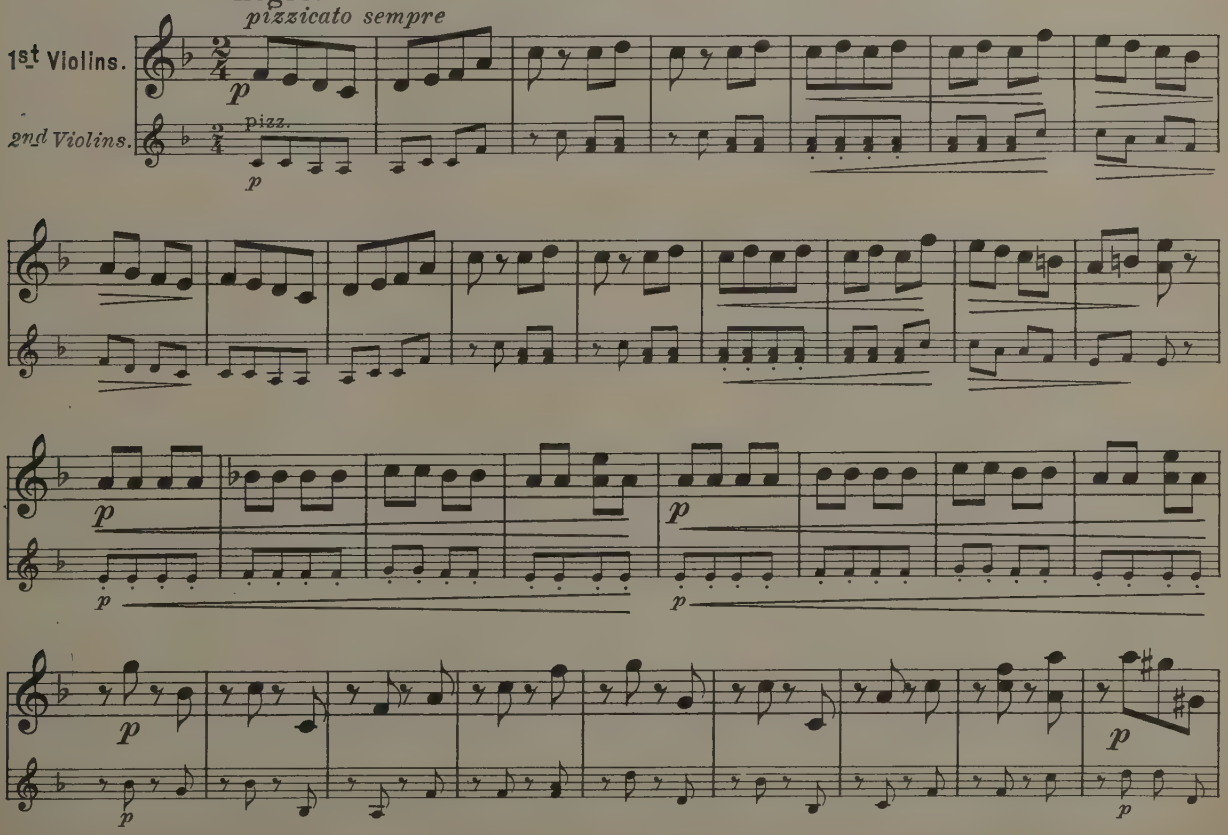
Andantino in modo di canzona.

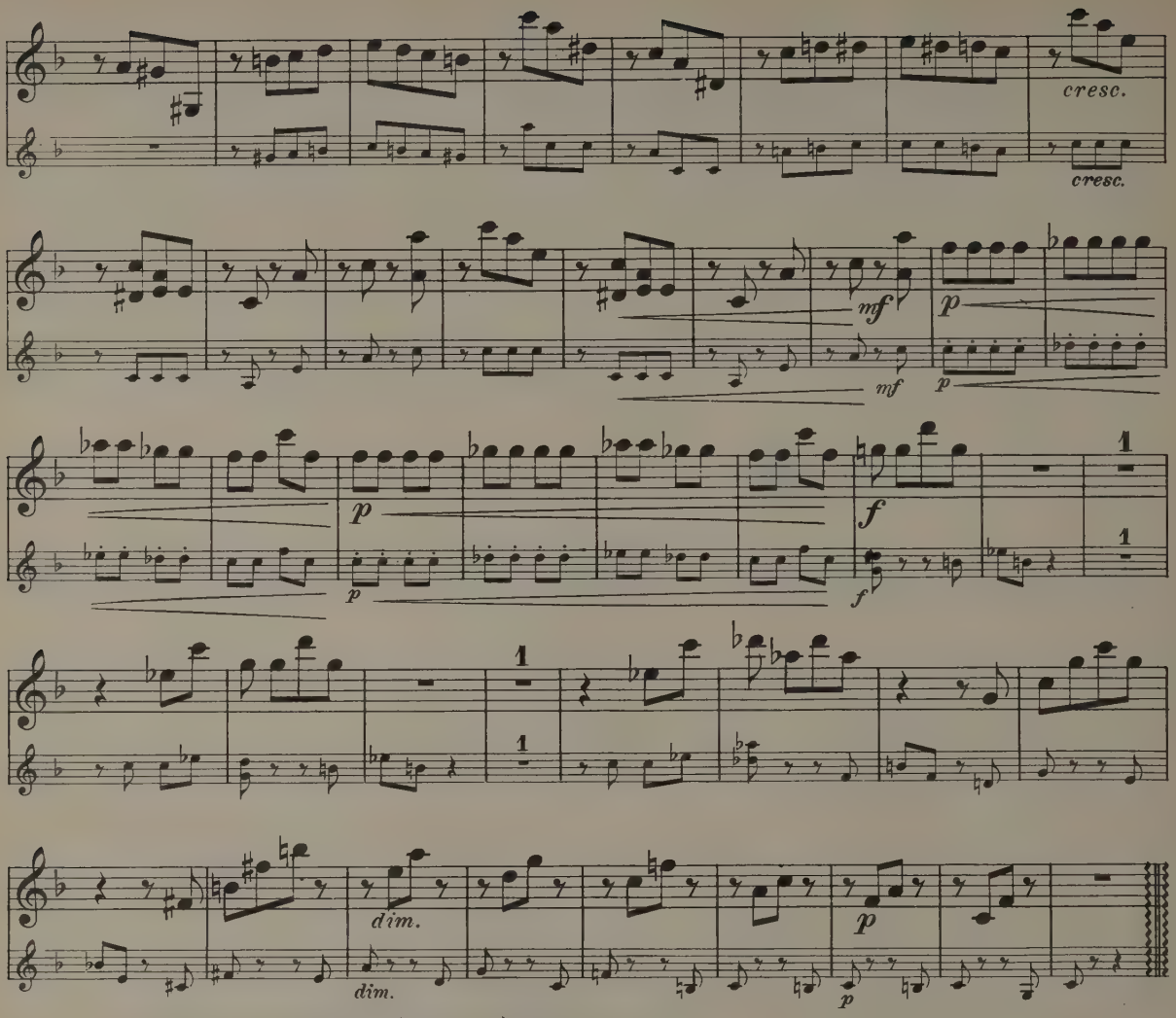




From the Third Movement. *(Scherzo. Pizzicato ostinato.)*

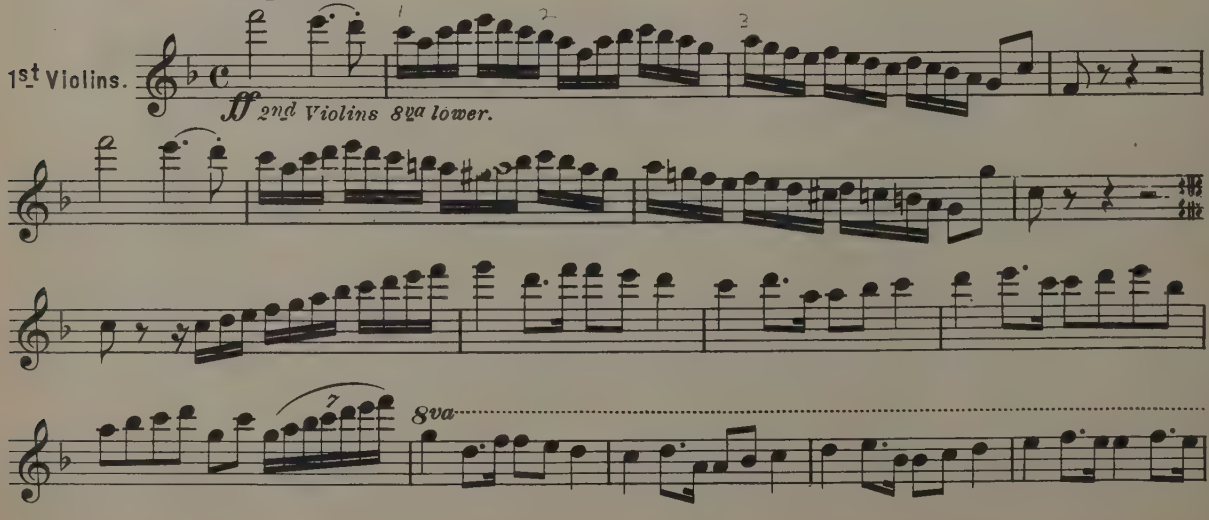
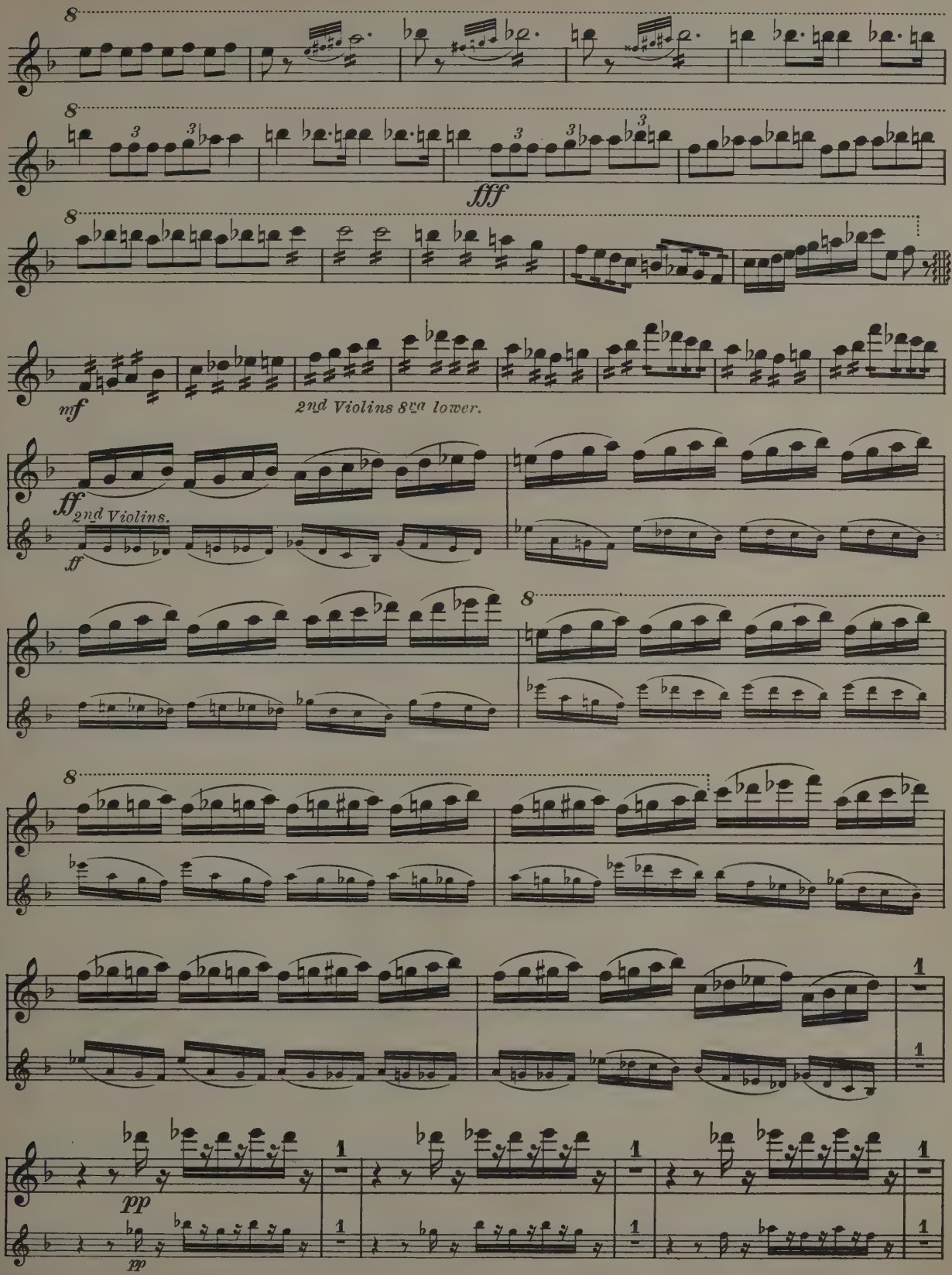
Allegro.



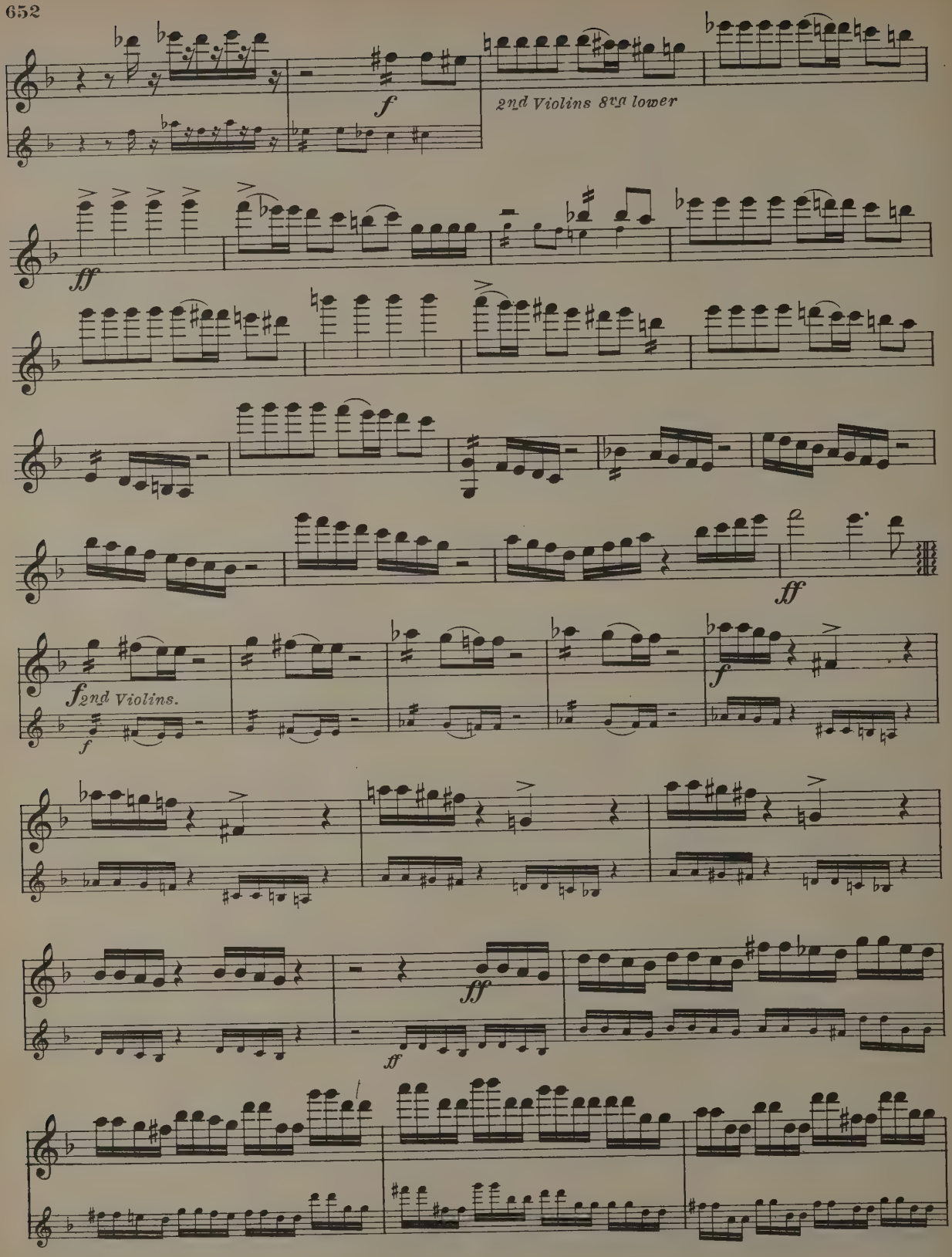


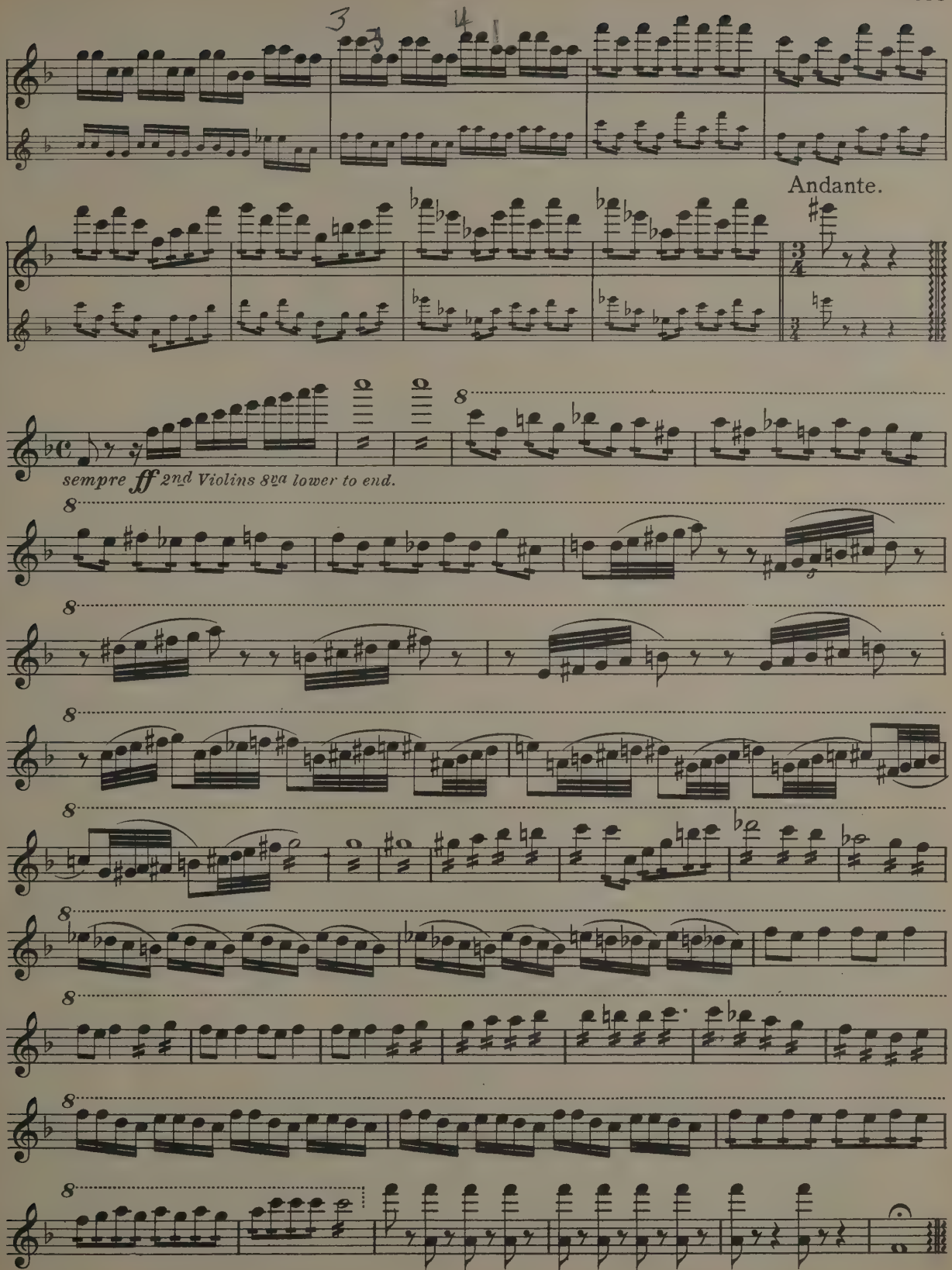
From the Fourth (Finale) Movement.

Allegro con fuoco.



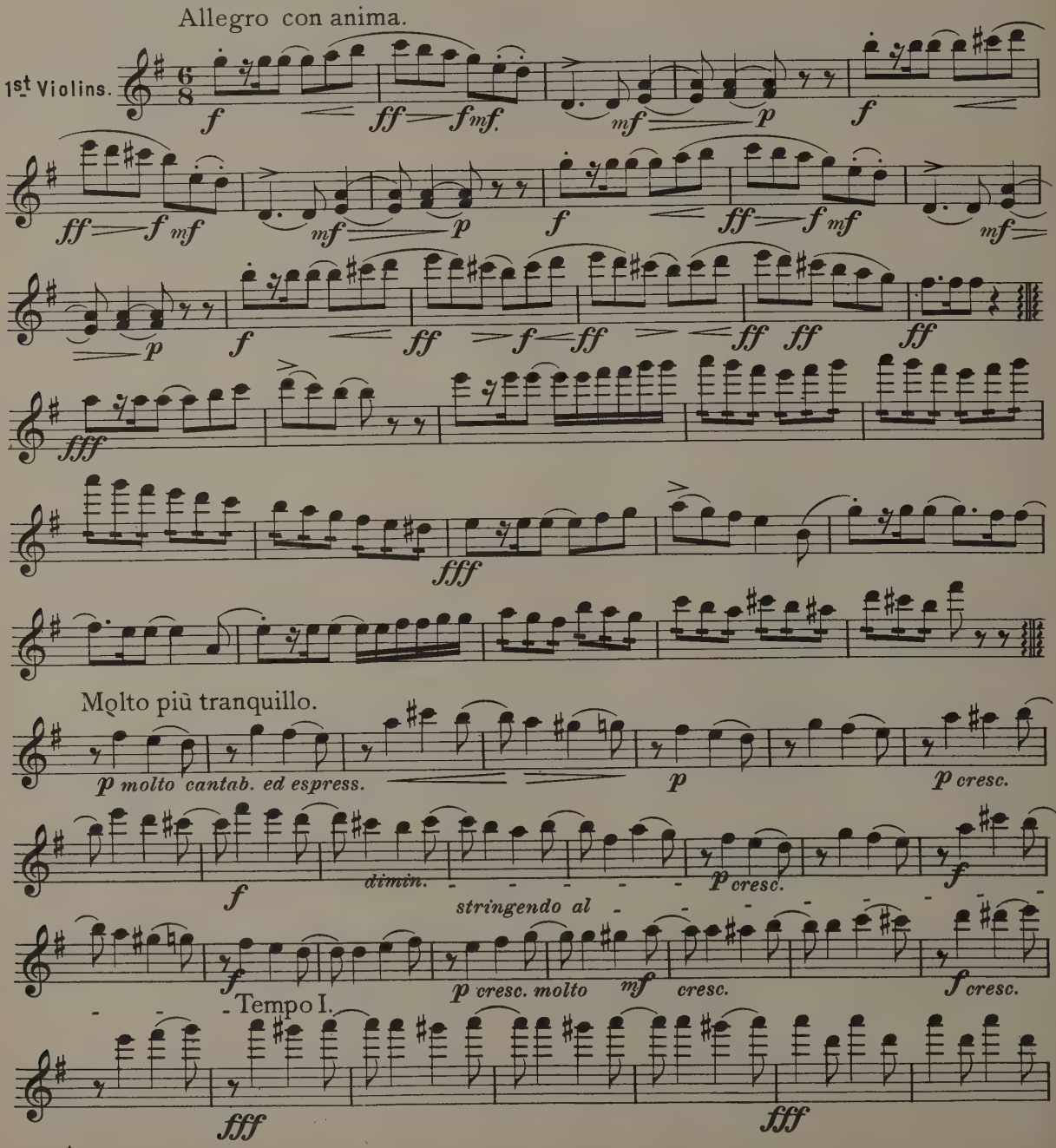
8
fff
mf
2nd Violins 8va lower.
ff
2nd Violins.
ff
8
8
8
1
1
pp
pp
1
1
1
1
1
1

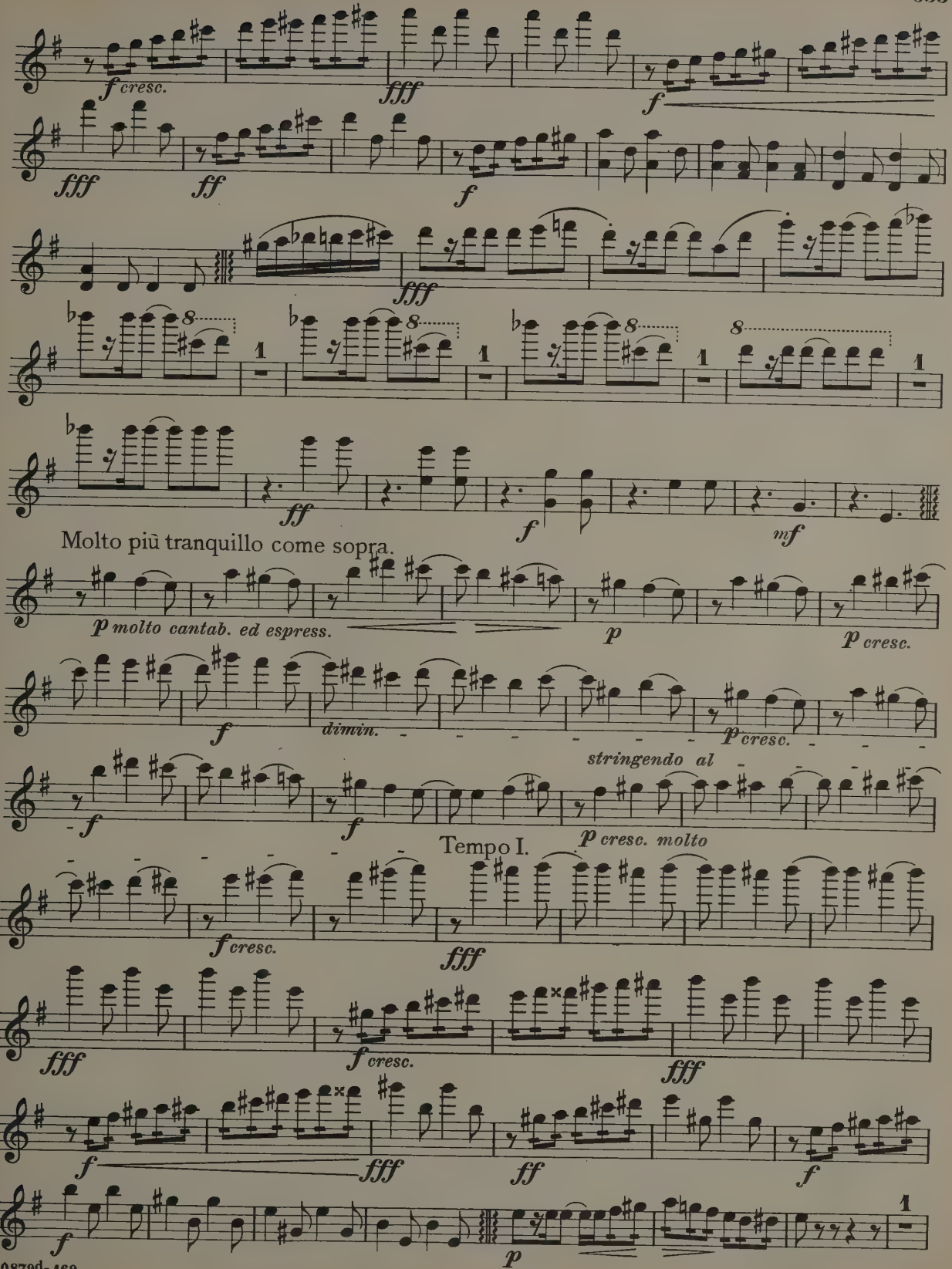

f
2nd Violins 8va lower
ff
ff
f 2nd Violins.
f
f
ff
ff

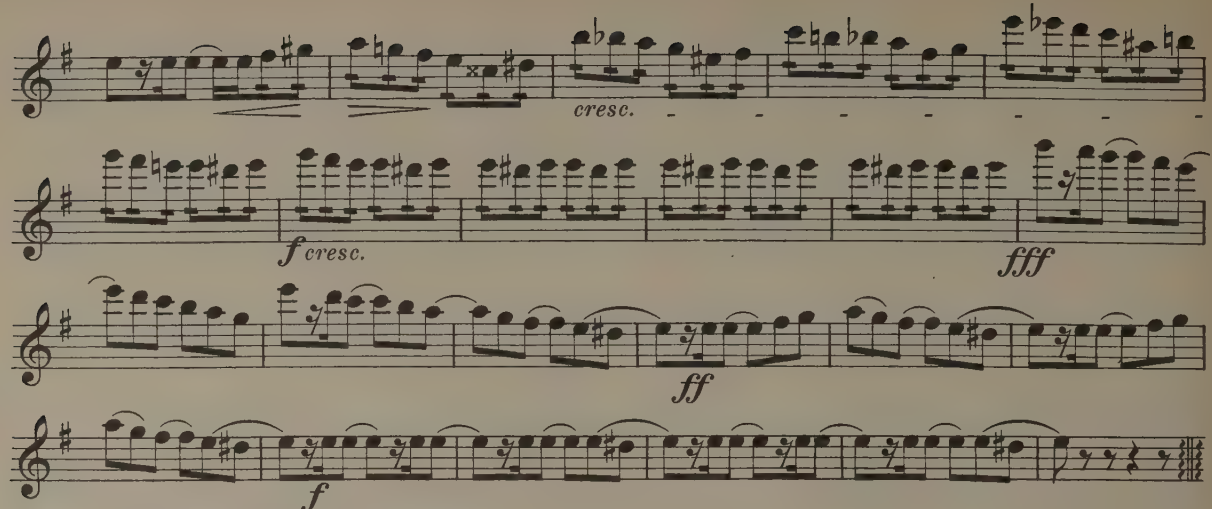

Andante.
sempre ff 2nd Violins 8va lower to end.

5th Symphony, Op.64.

Tschaikowsky always delighted in imparting a national character to his music. Like those of Dvořák, his works display that vigor in rhythm, originality in melody and boldness in harmonic progressions which are prominent traits of the Slavonic composers. With fine musical perception, however, he embodied these elements and merged them with rare mastership into the traditional musical forms— a proof that the most rugged musical ideas can be fitted into the severest form without sacrificing their original force. In the present symphony the composer substituted for the old dance form, the minuet, a modern one, the slow waltz. An impressive ending for the symphony is reached by a repetition of the principal theme of the first movement, which, after having recurred in its original form in the minor key, now, transposed into major, develops into a triumphant pæan diphthong.

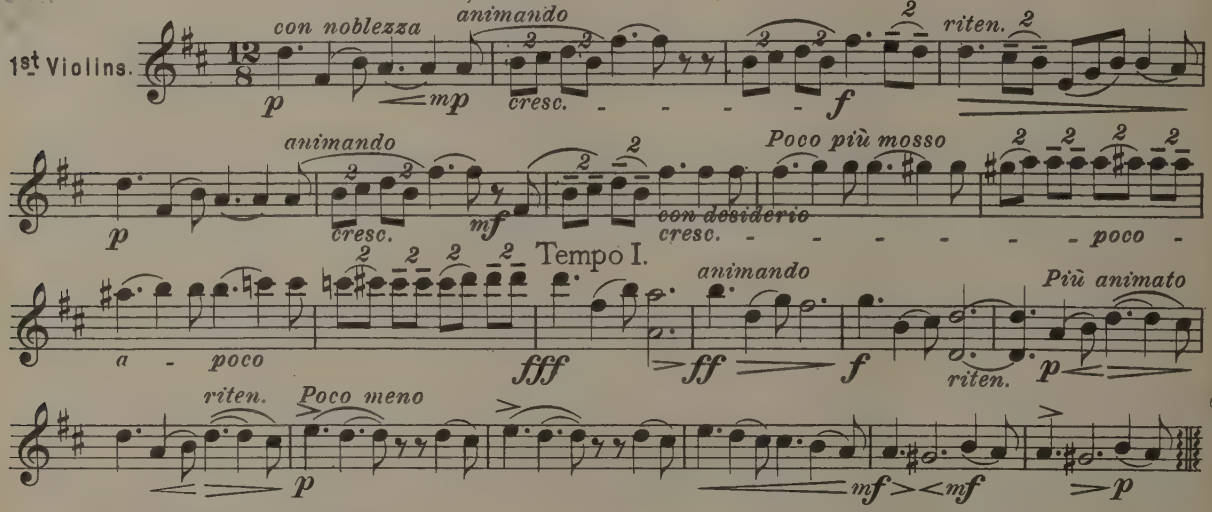



f cresc.
fff
f
fff
ff
f
fff
ff
f
mf
Molto più tranquillo come sopra.
p molto cantab. ed espress.
p
p cresc.
f
dimin.
p cresc.
stringendo al
f
f
Tempo I.
p cresc. molto
f cresc.
fff
fff
f cresc.
fff
f
fff
ff
f
f
p

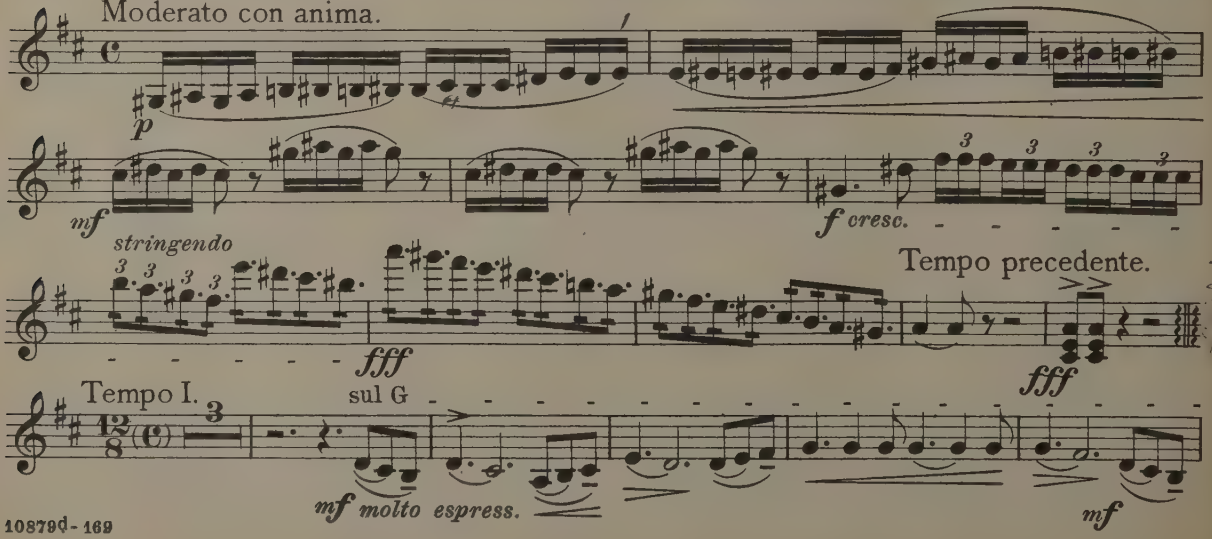


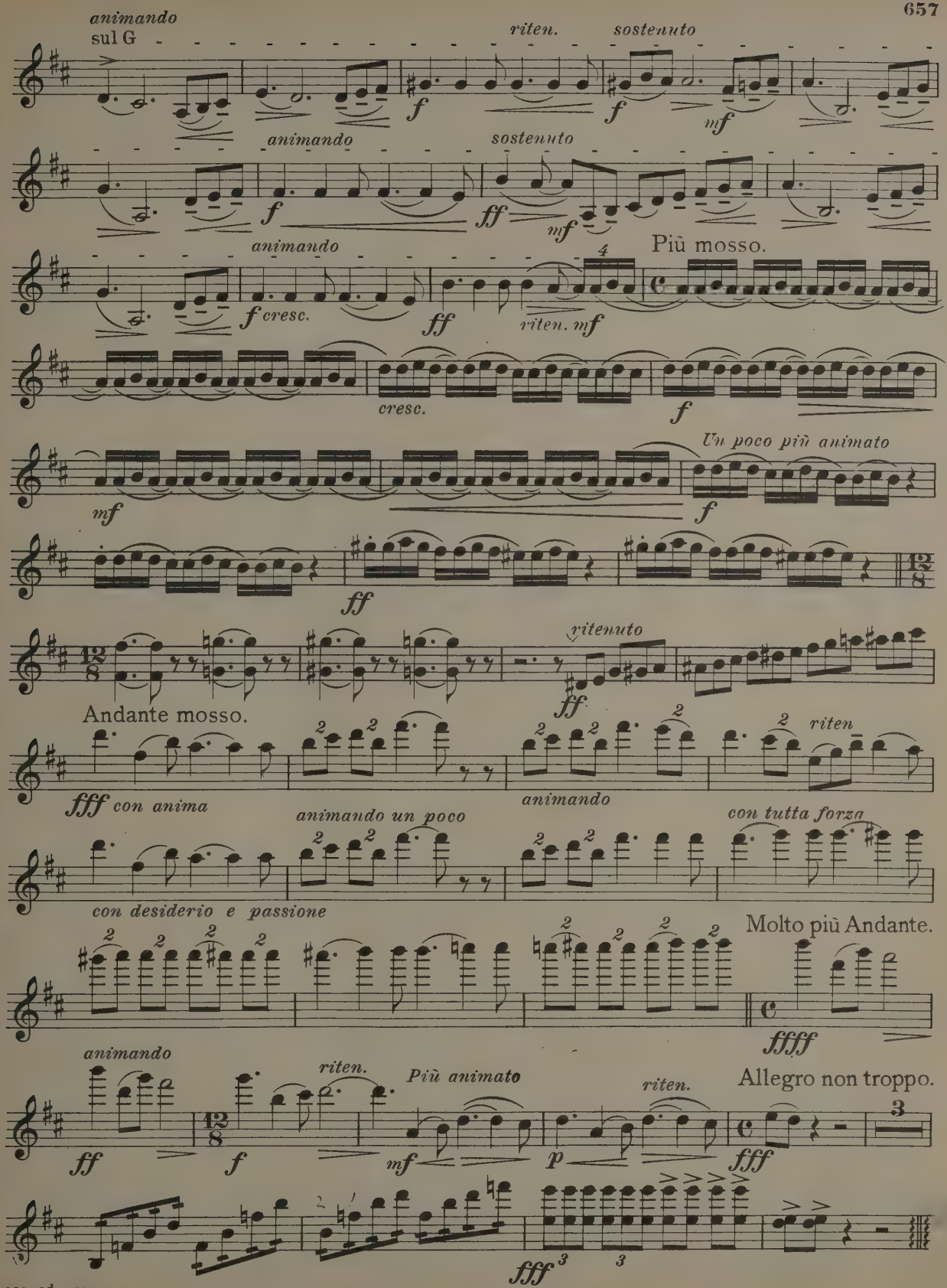
From the 2nd Movement.

Andante cantabile, con alcuna licenza.



Moderato con anima.

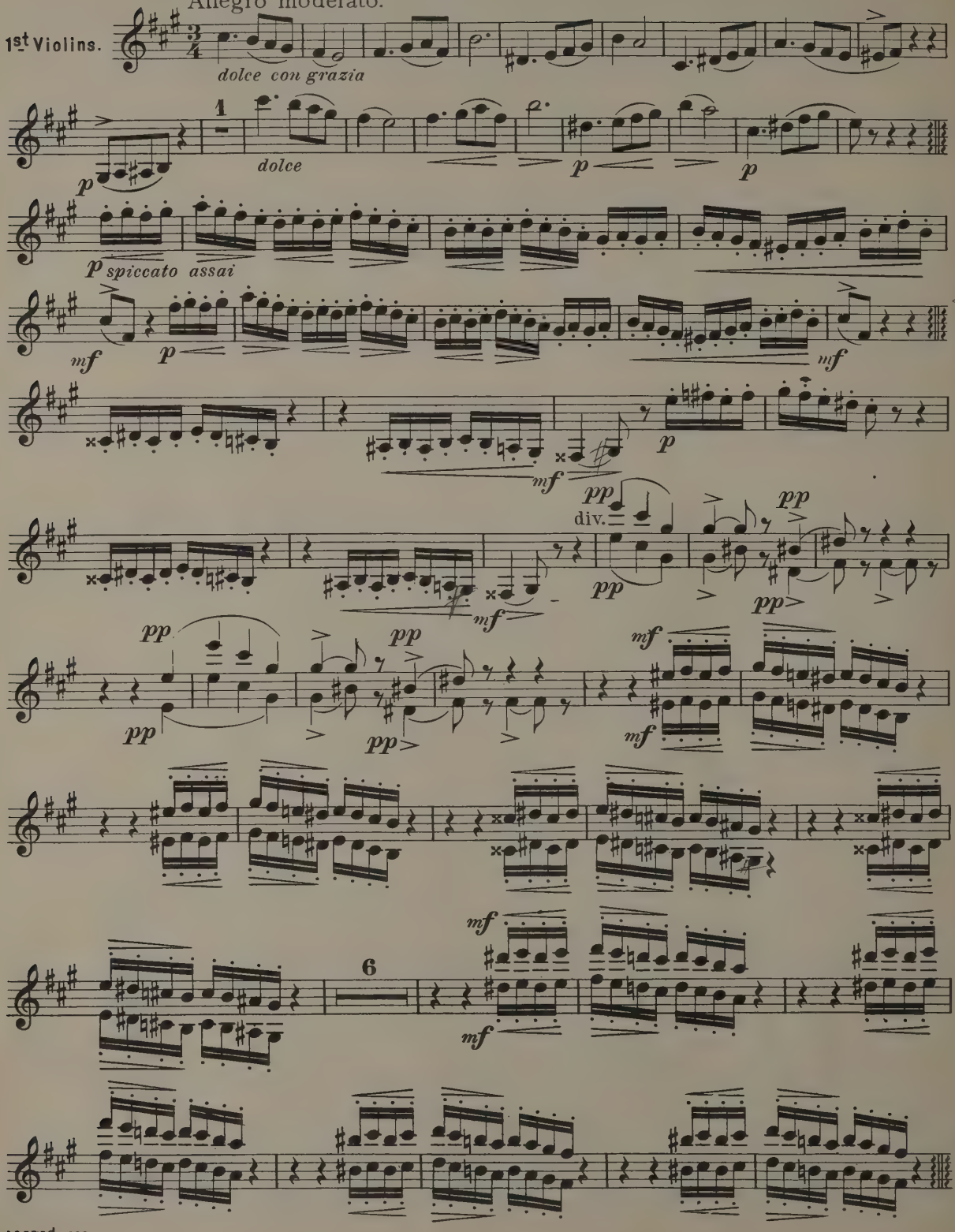


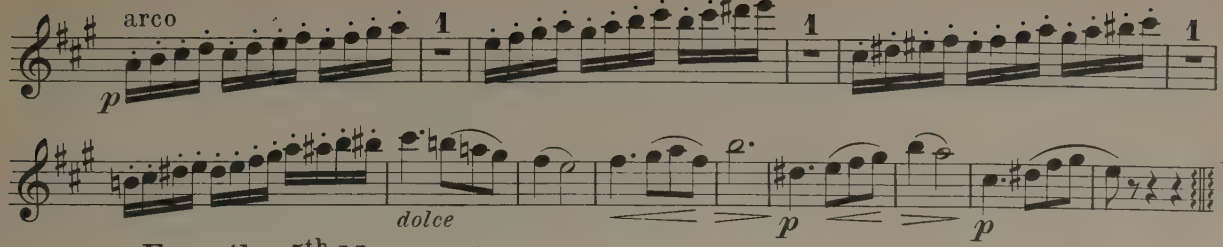

animando
sul G
riten.
sostenuto
animando
sostenuto
animando
Più mosso.
cresc.
riten. mf
cresc.
Un poco più animato
ritenuto
Andante mosso.
riten
con anima
animando
animando un poco
con tutta forza
con desiderio e passione
Molto più Andante.
animando
riten.
Più animato
riten.
Allegro non troppo.

From the 3rd Movement.

VALSE.

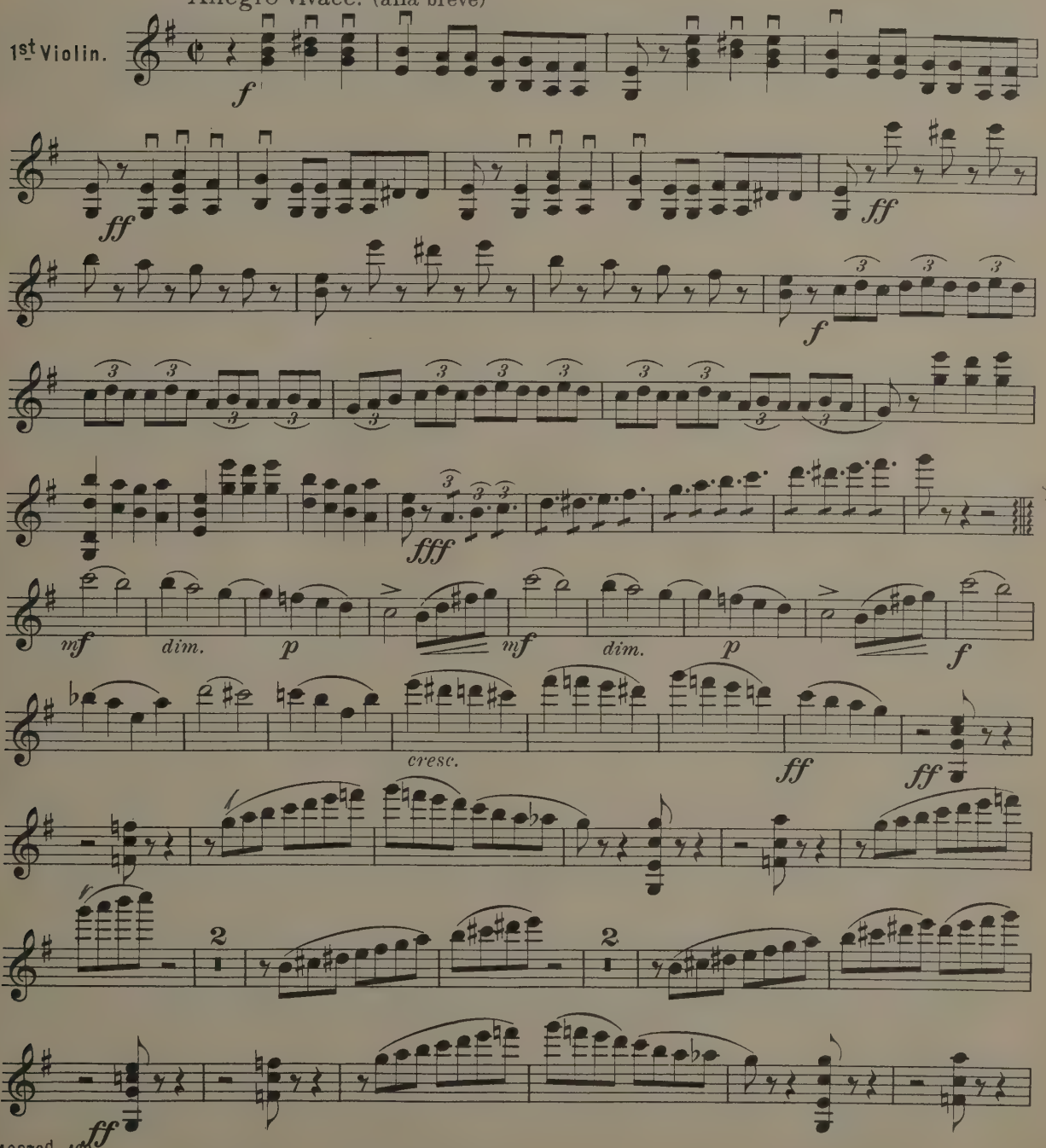
Allegro moderato.

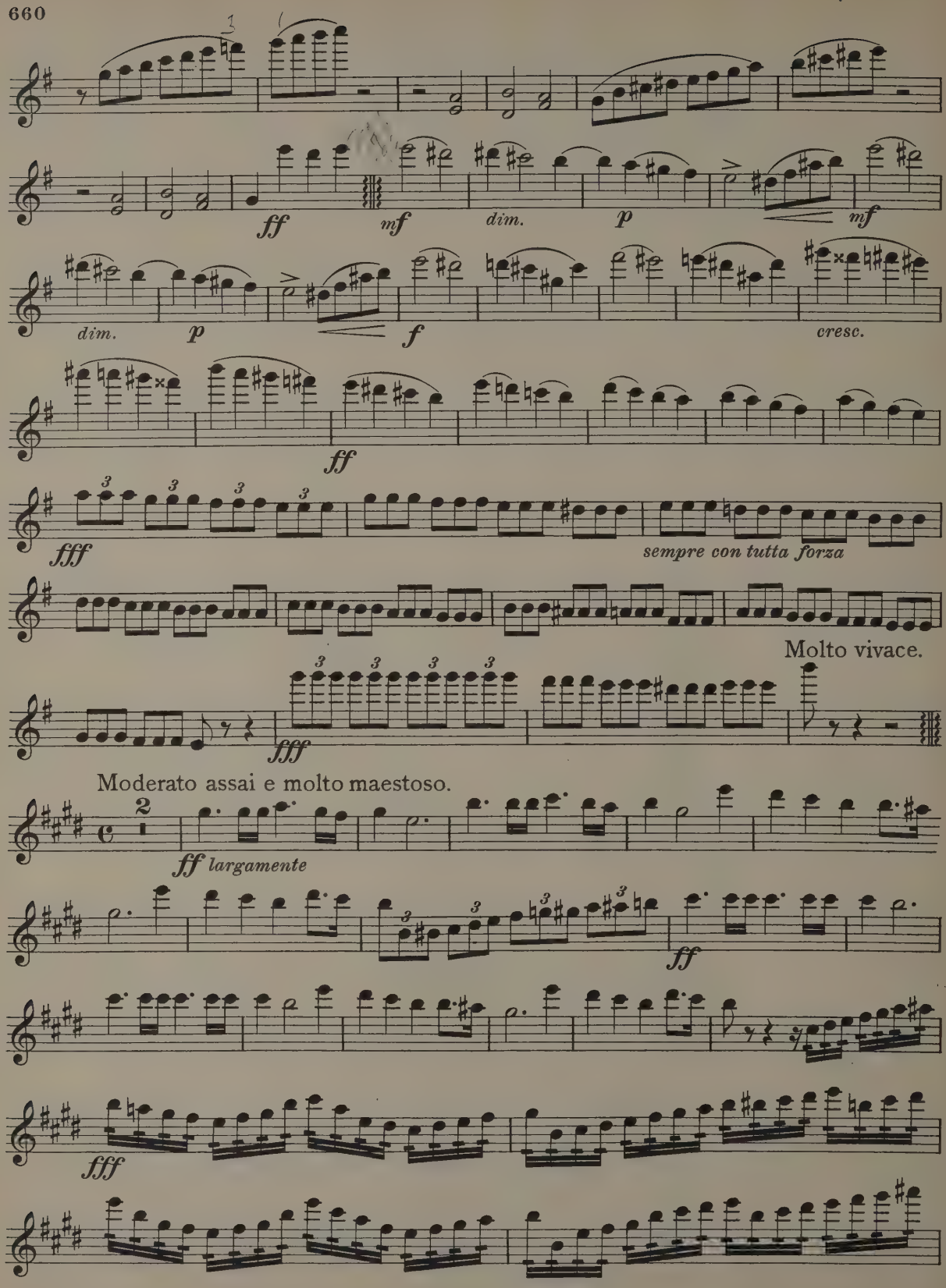


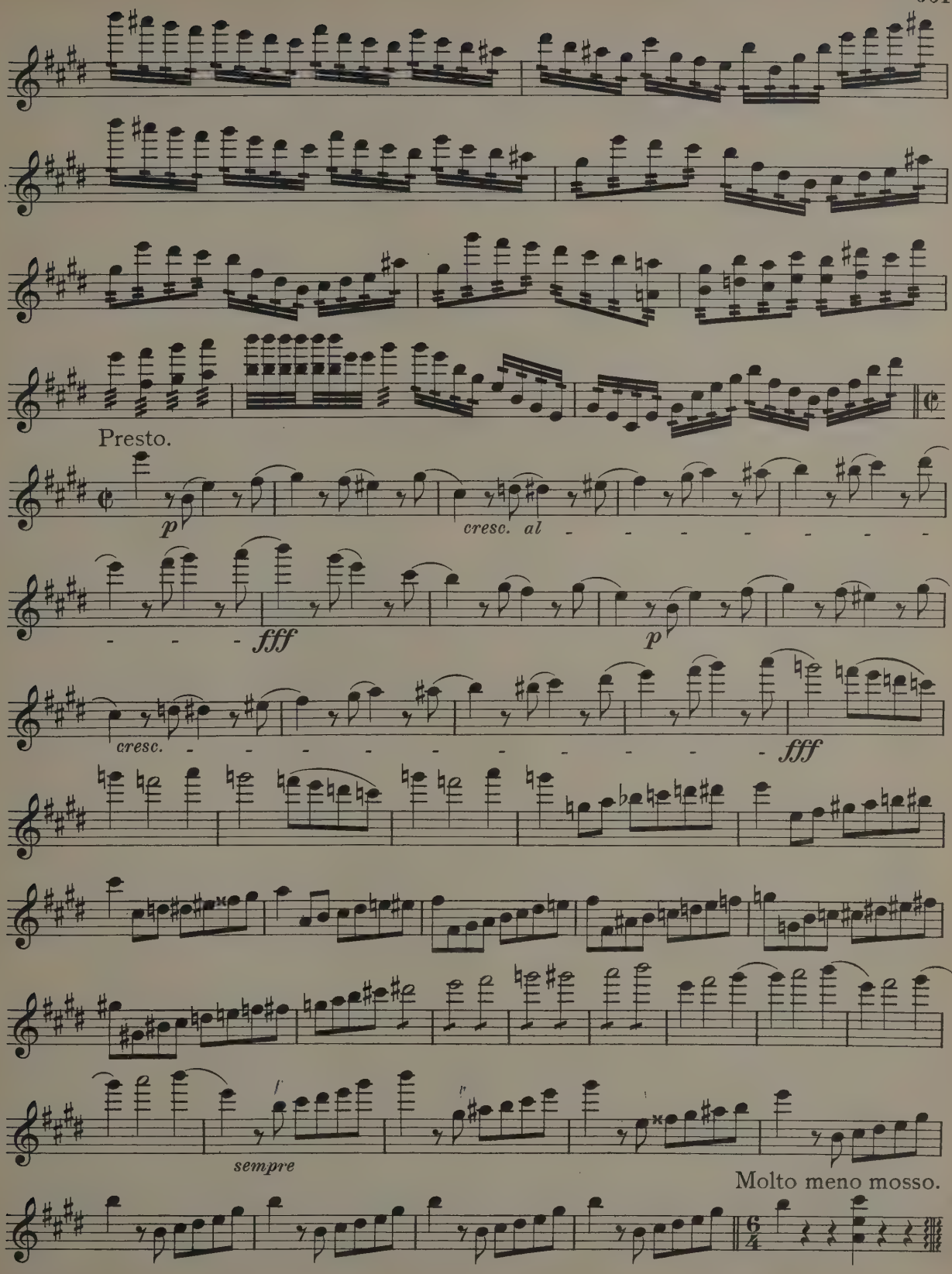


From the 4th Movement. (FINALE.)

Allegro vivace. (alla breve)




ff
mf
dim.
p
mf
dim.
p
f
cresc.
ff
fff
sempre con tutta forza
Molto vivace.
fff
Moderato assai e molto maestoso.
ff largamente
ff
fff


Presto.
p
cresc. al
fff
p
cresc.
fff
sempre
Molto meno mosso.

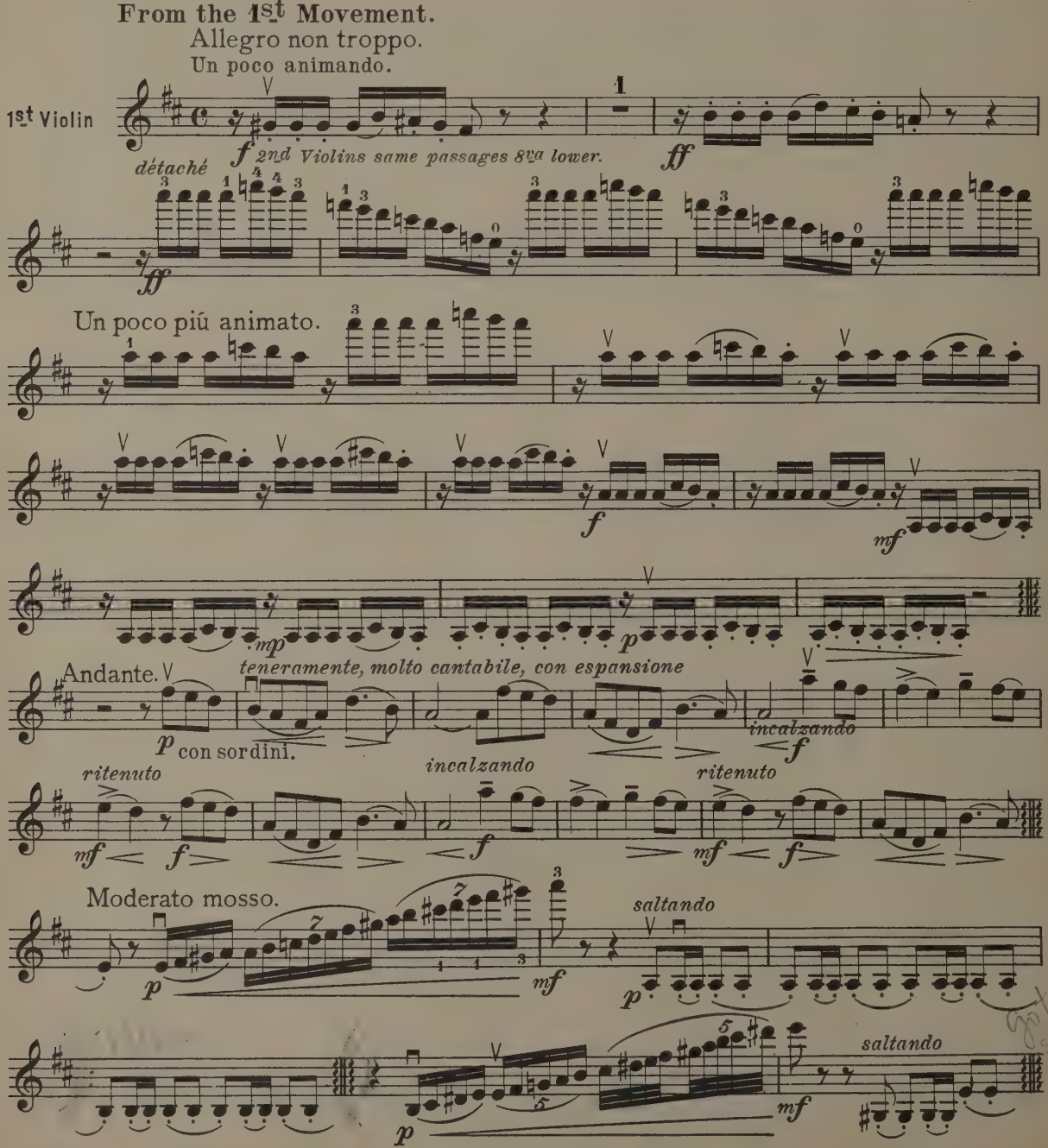
6th Symphony, Op. 74.

(Pathétique.)

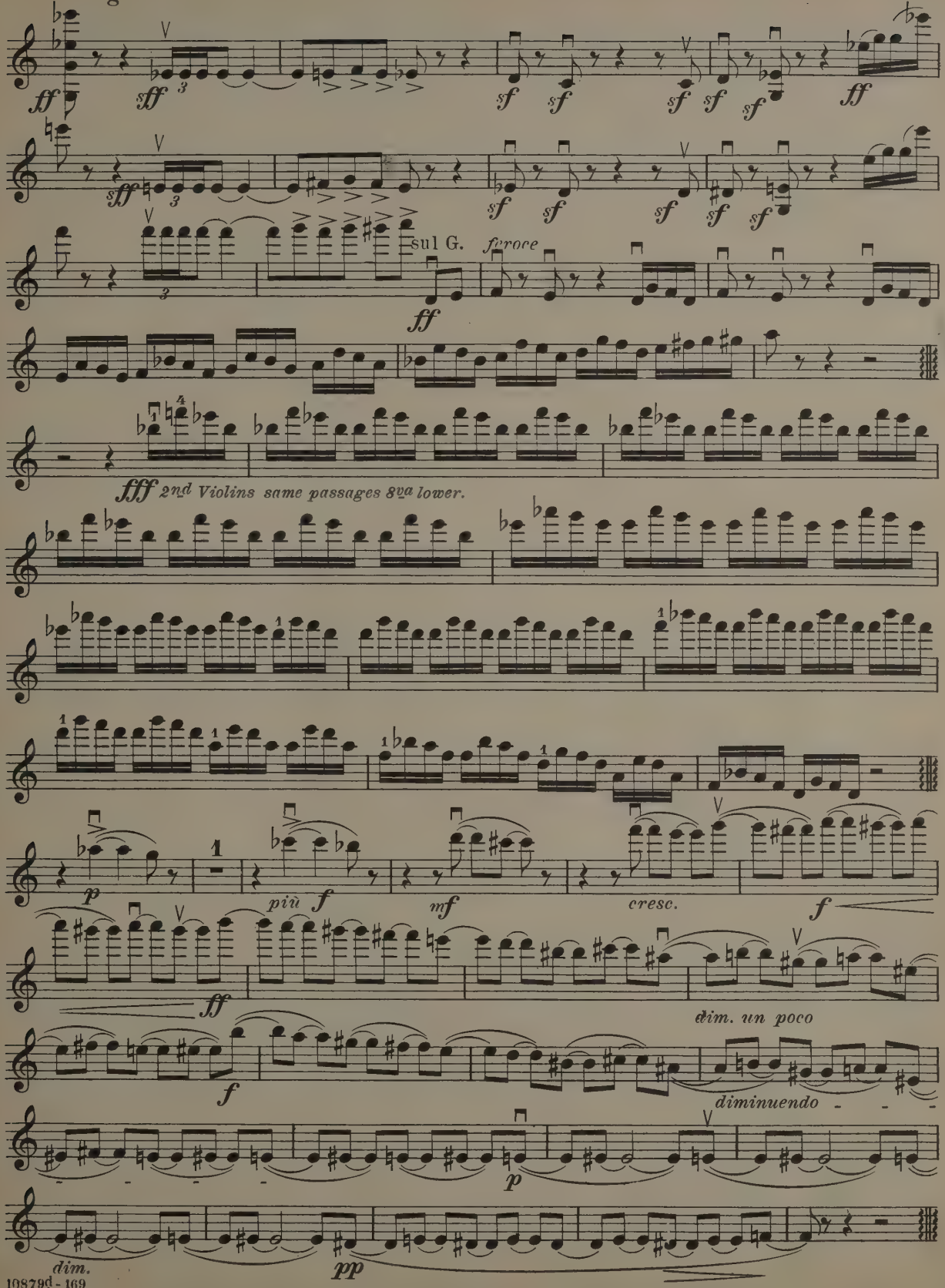
This Symphony, without question one of the grandest, most profound and most elaborate orchestral works of modern times, was produced for the first time in St. Petersburg on October 28th, 1893. It is one of the most inspired messages ever left to the world, and with it Tschaikowsky proved his remarkable genius for all time to come.

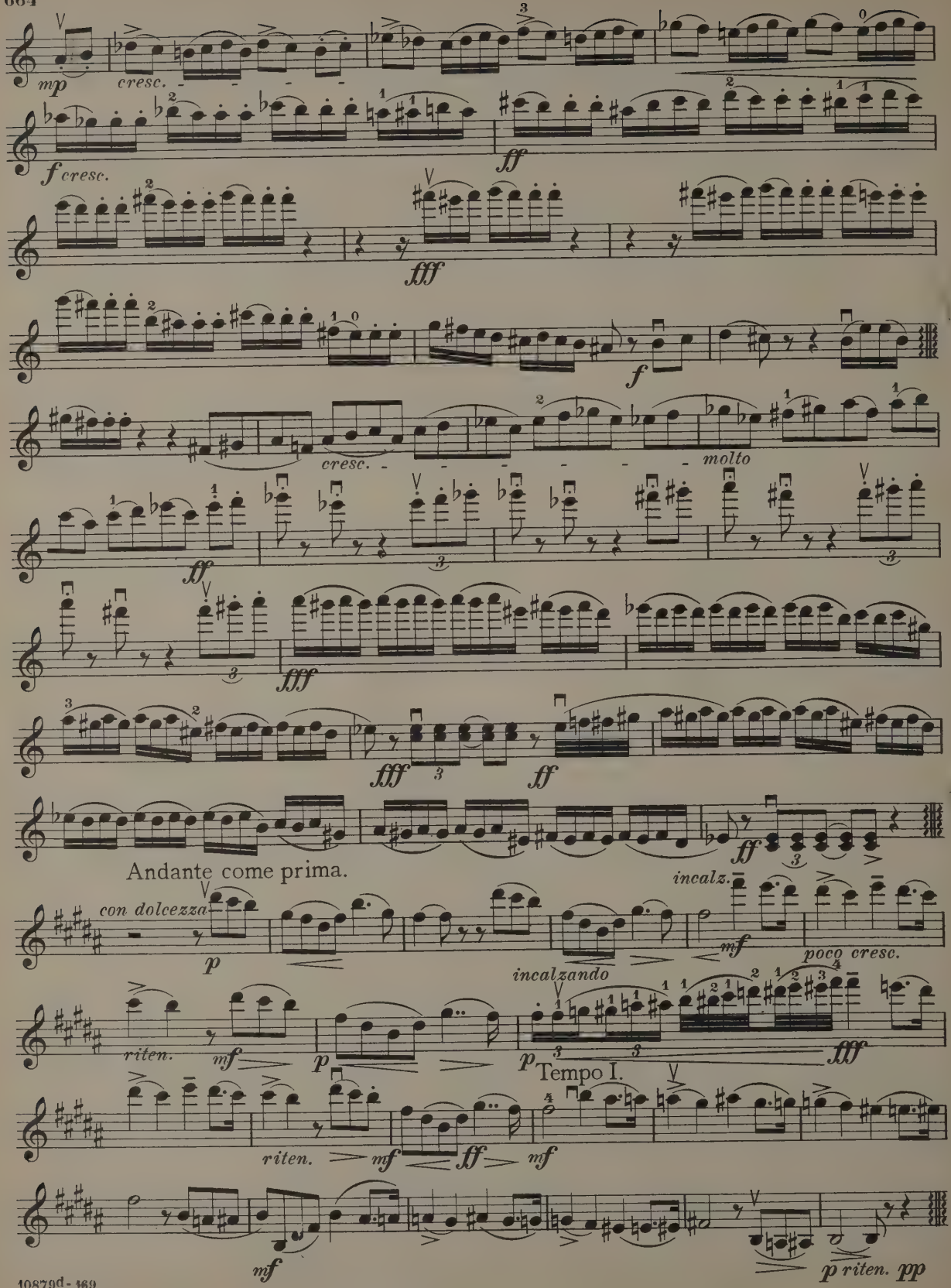
In America this work has been presented repeatedly by our representative Symphony Orchestras, and particularly by the New York Philharmonic Society under the inspired leadership of Wassili Safonoff. Its production marked an epoch in symphonic music, both as regards form, invention and orchestration.

From the 1st Movement.



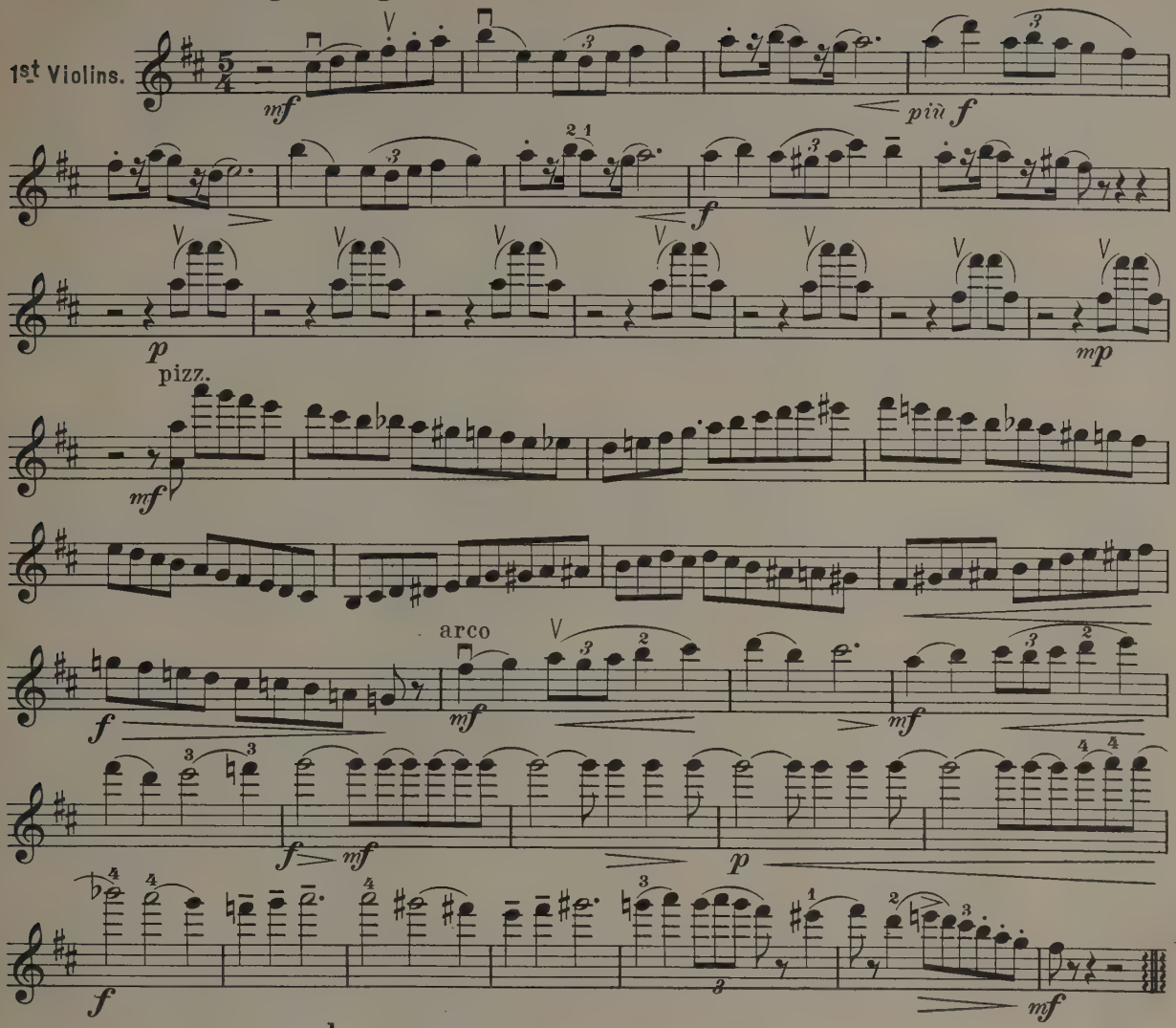
Allegro vivo.




mp
cresc.
f cresc.
ff
fff
f
cresc.
molto
ff
fff
fff
ff
ff
Andante come prima.
con dolcezza
p
incalz.
mf
poco cresc.
incalzando
riten.
mf
p
p
fff
Tempo I.
riten.
mf
ff
mf
mf
p riten. pp

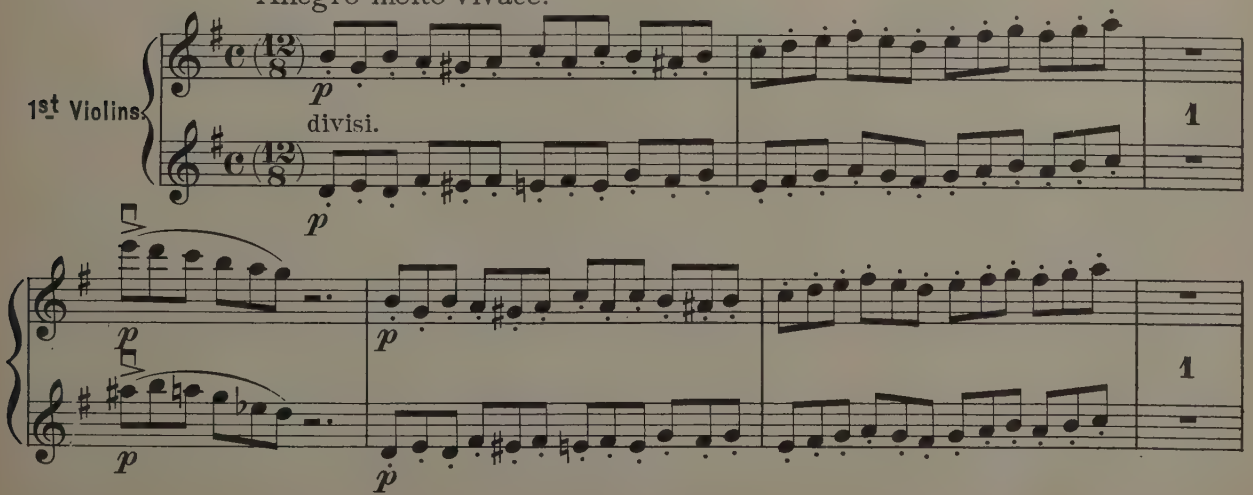
From the 2nd Movement.

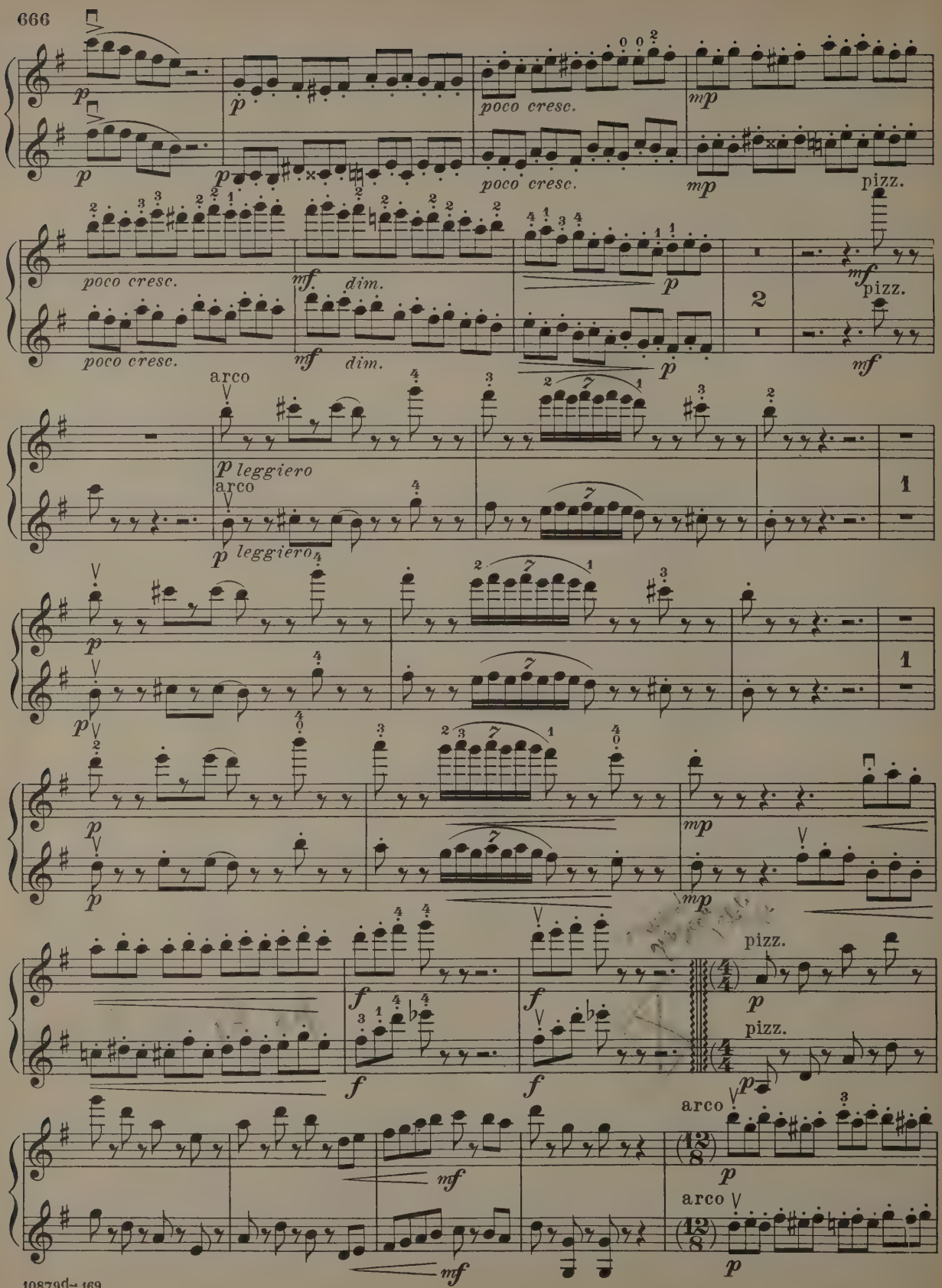
Allegro con grazia.

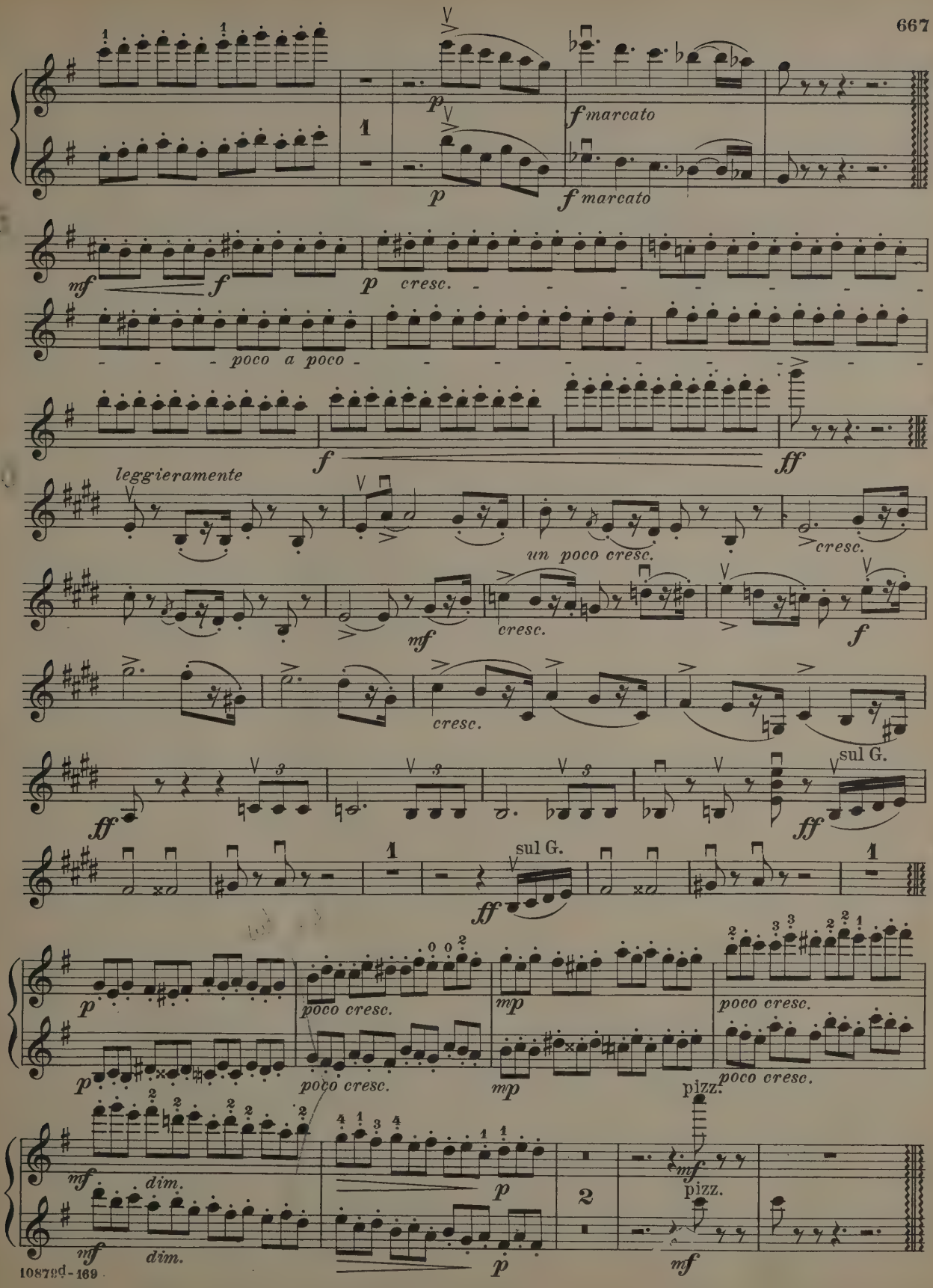


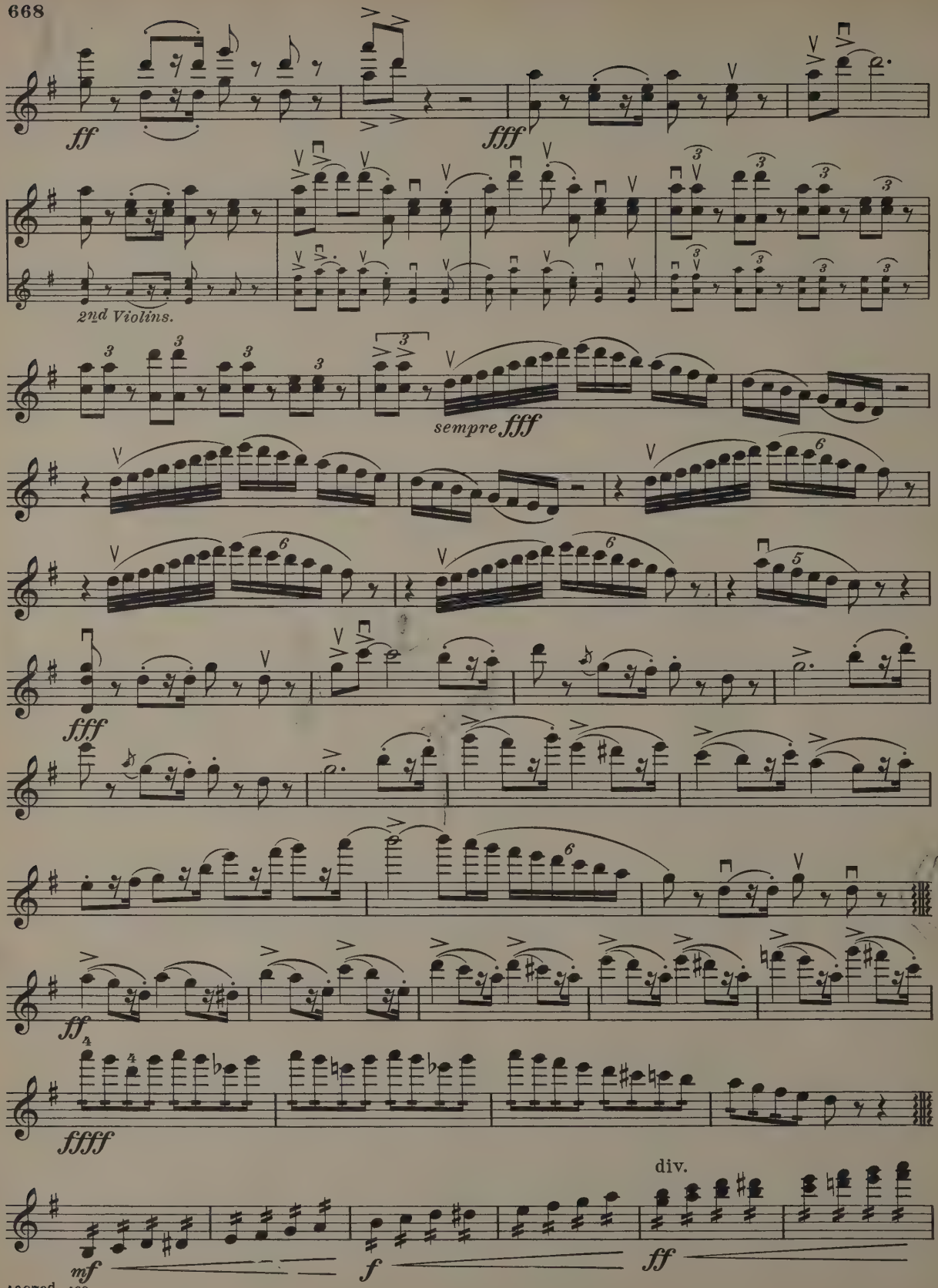
From the 3rd Movement.

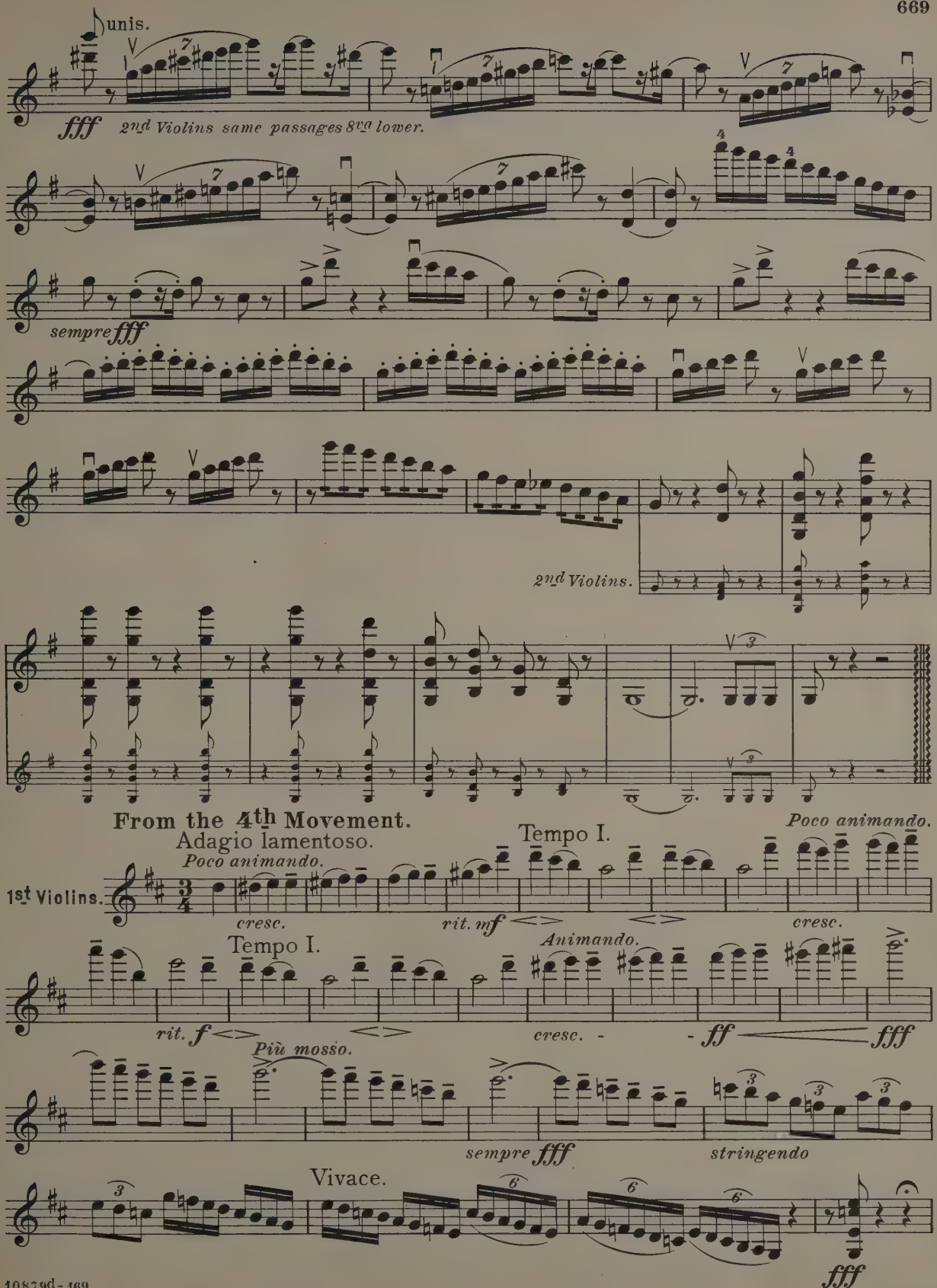
Allegro molto vivace.

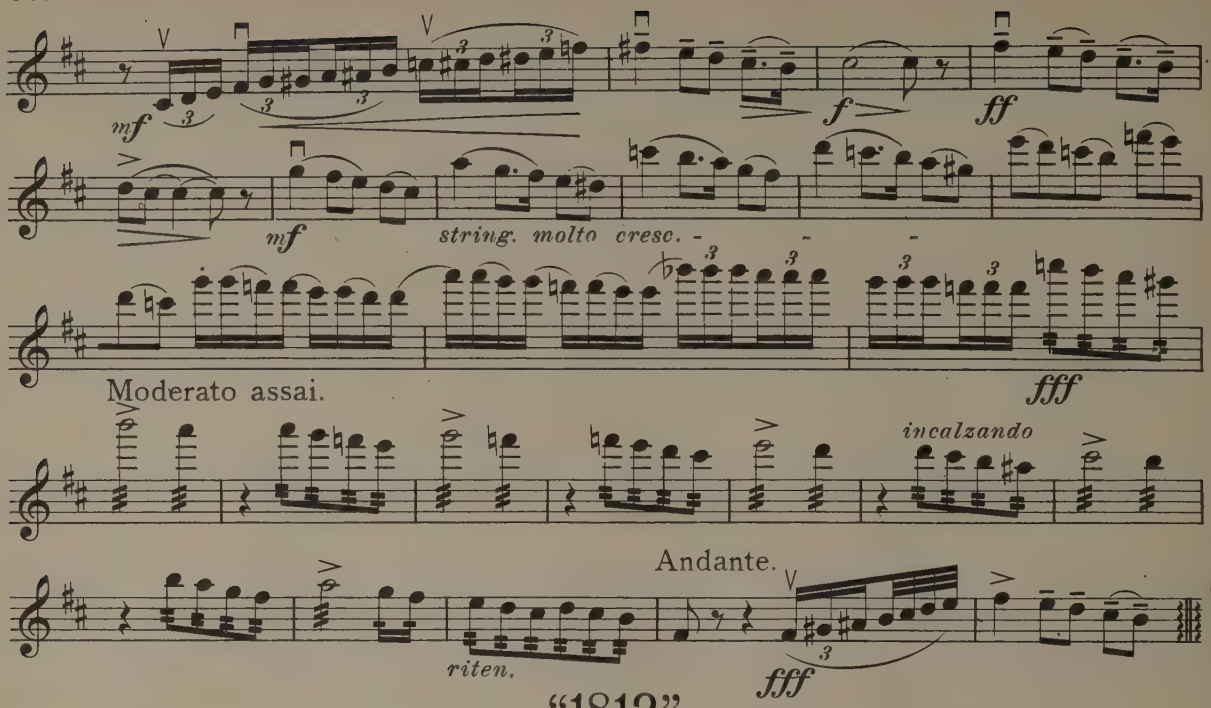



poco cresc.
mf dim.
arco
p leggiero
pizz.
mp
f
mf
2
1


p
f marcato
mf
f
p cresc.
poco a poco
f
ff
leggieramente
un poco cresc.
cresc.
mf
sul G.
poco cresc.
mp
pizz.
dim.
2


ff
fff
2nd Violins.
sempre fff
fff
ff
ffff
div.
mf
f
ff


unis.
fff
2nd Violins same passages 8va lower.
sempre fff
2nd Violins.
From the 4th Movement.
Adagio lamentoso.
Poco animando.
1st Violins.
cresc.
rit. mf
Tempo I.
Poco animando.
cresc.
Tempo I.
rit. f
Più mosso.
Animando.
cresc.
ff
fff
sempre fff
stringendo
Vivace.
fff



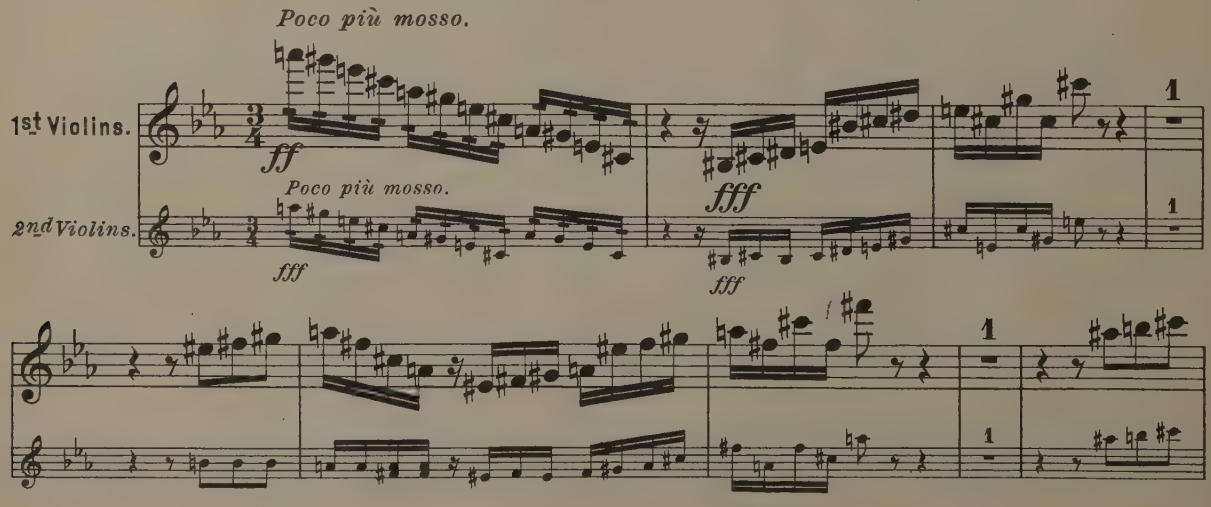
"1812"

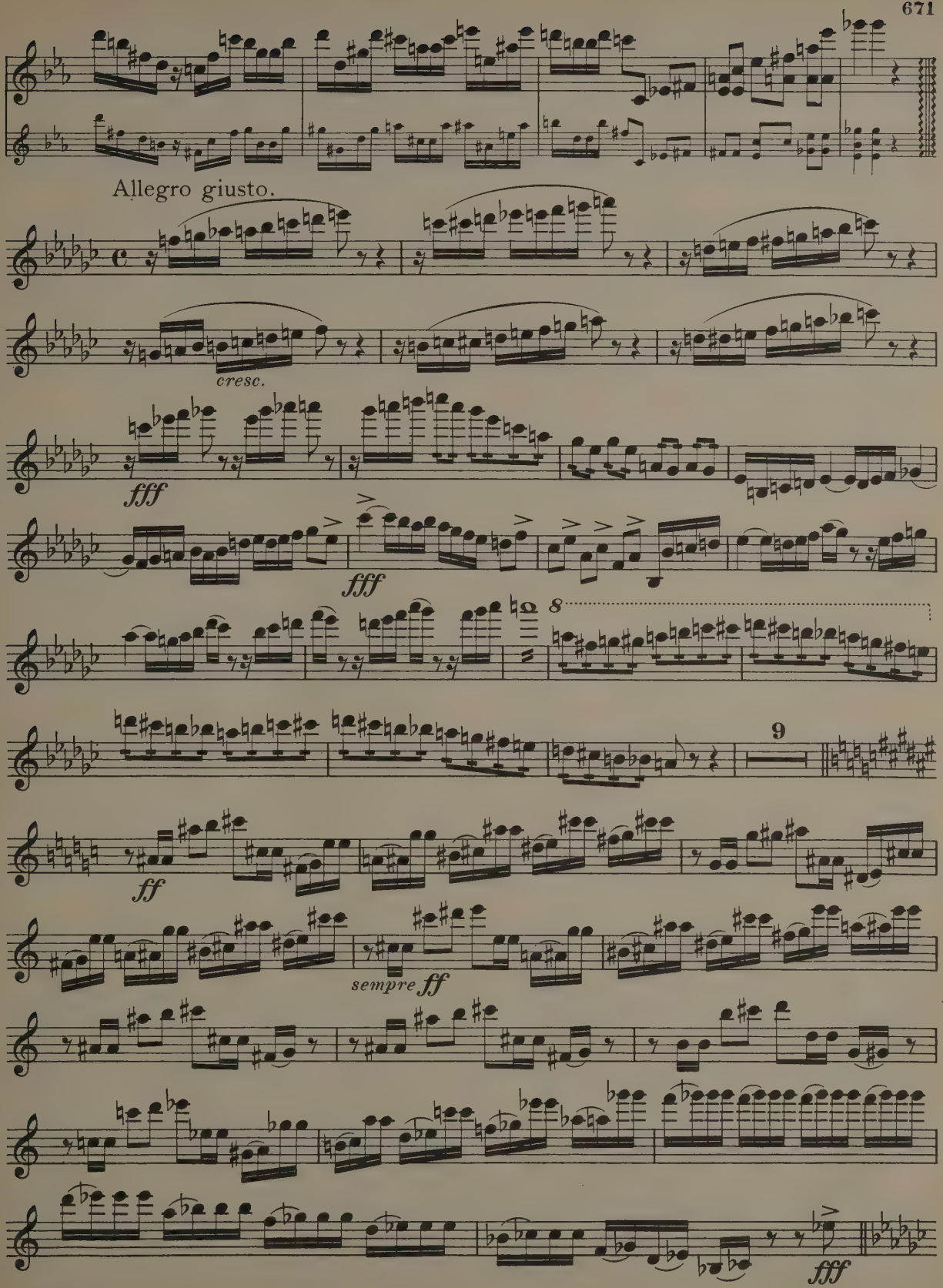
Overture Solennelle. Op. 49.

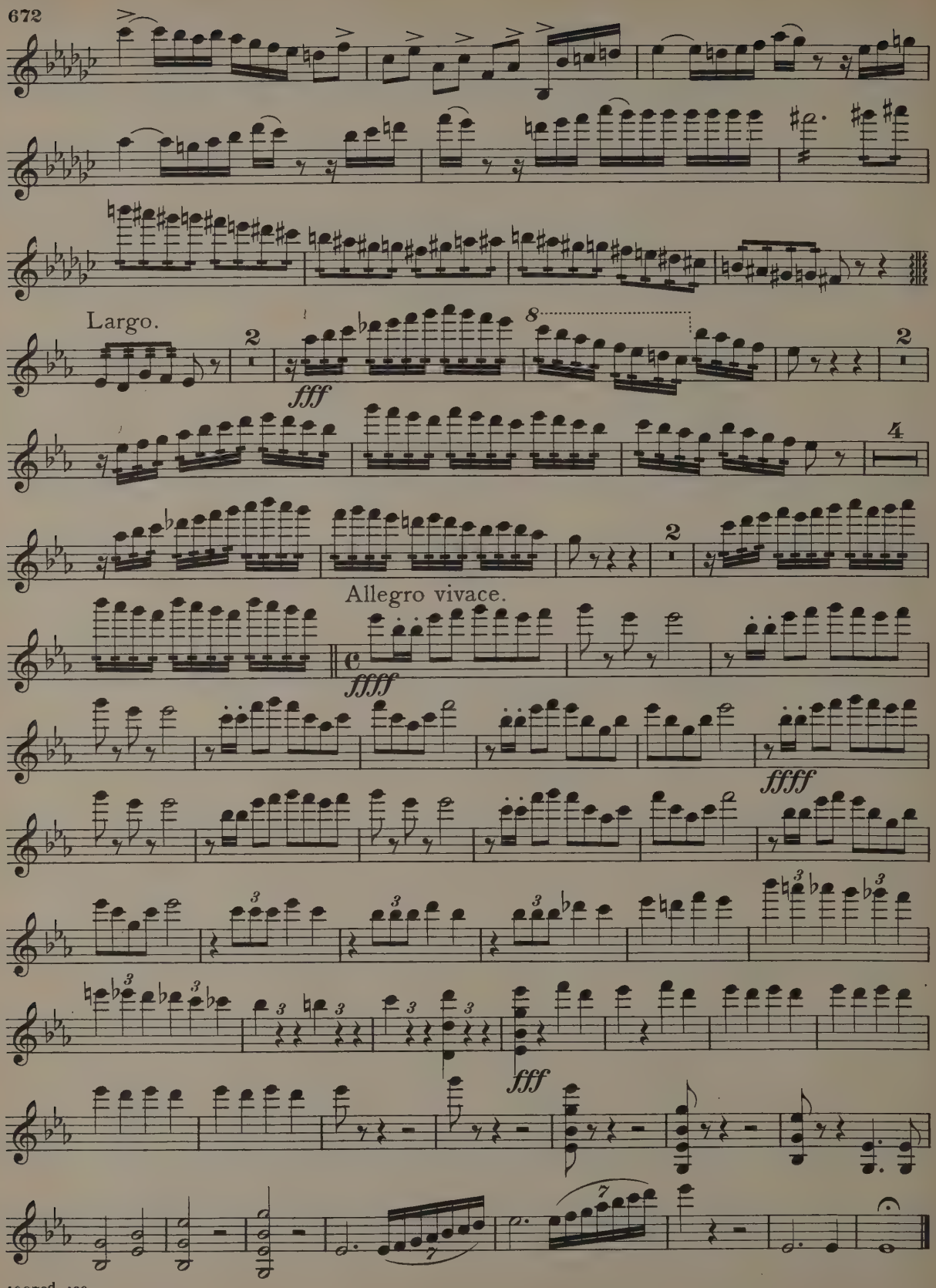
In all probability Tschaikowsky had in mind the picture of the disastrous retreat of the French from Moscow, after the city had been set on fire by its inhabitants, when he planned this overture. Three subjects stand out from the tumultuous background of tones. The first, intoned at the very beginning by the violas and cellos, appears to be a chant, possibly taken from the ritual of the Greek Church; the second is the Marseillaise, and the third the Russian national anthem.

The overture is a representation of conflict and strife, the nature of which is clearly indicated by alternately appearing fragments of the Marseillaise and the chant above referred to; the Russian national hymn of course predominates at last, and signifies the victory of Russian patriotism.

The overture is also a remarkable example of the composer's ingenuity and skill in producing unusual orchestral effects.




Allegro giusto.
cresc.
fff
fff
8
9
ff
sempre ff
fff


Largo.
fff
Allegro vivace.
ffff
ffff
fff

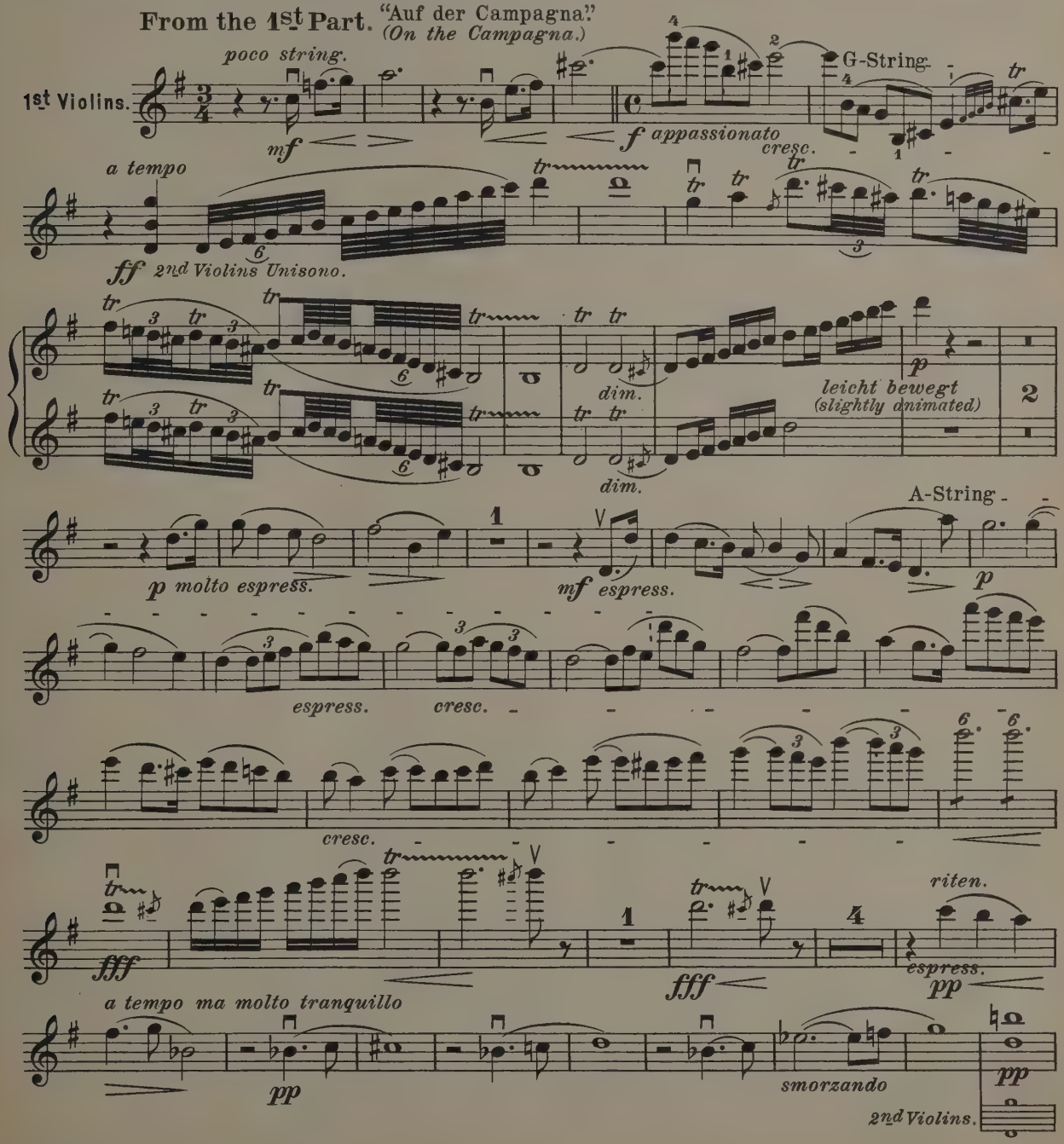
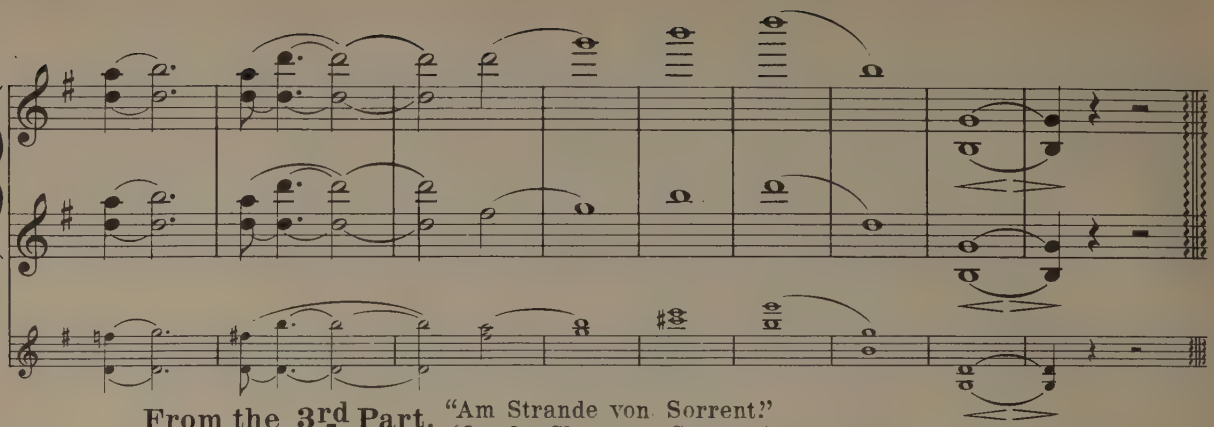
Extracts from the works of Richard Strauss.

From the Symphonic Fantasia: "Aus Italien" Op.16.

(From Italy.)

This is the first of Strauss' descriptive works for orchestra. It was composed in **1886**, the year in which the composer visited Rome and Naples.

From the 1st Part. "Auf der Campagna." *(On the Campagna.)*



From the 3rd Part. "Am Strande von Sorrent."
(On the Shores of Sorrent.)

Andantino.

con sordino

1st Viol.a)

1st Viol.b)

2nd Viol.a)

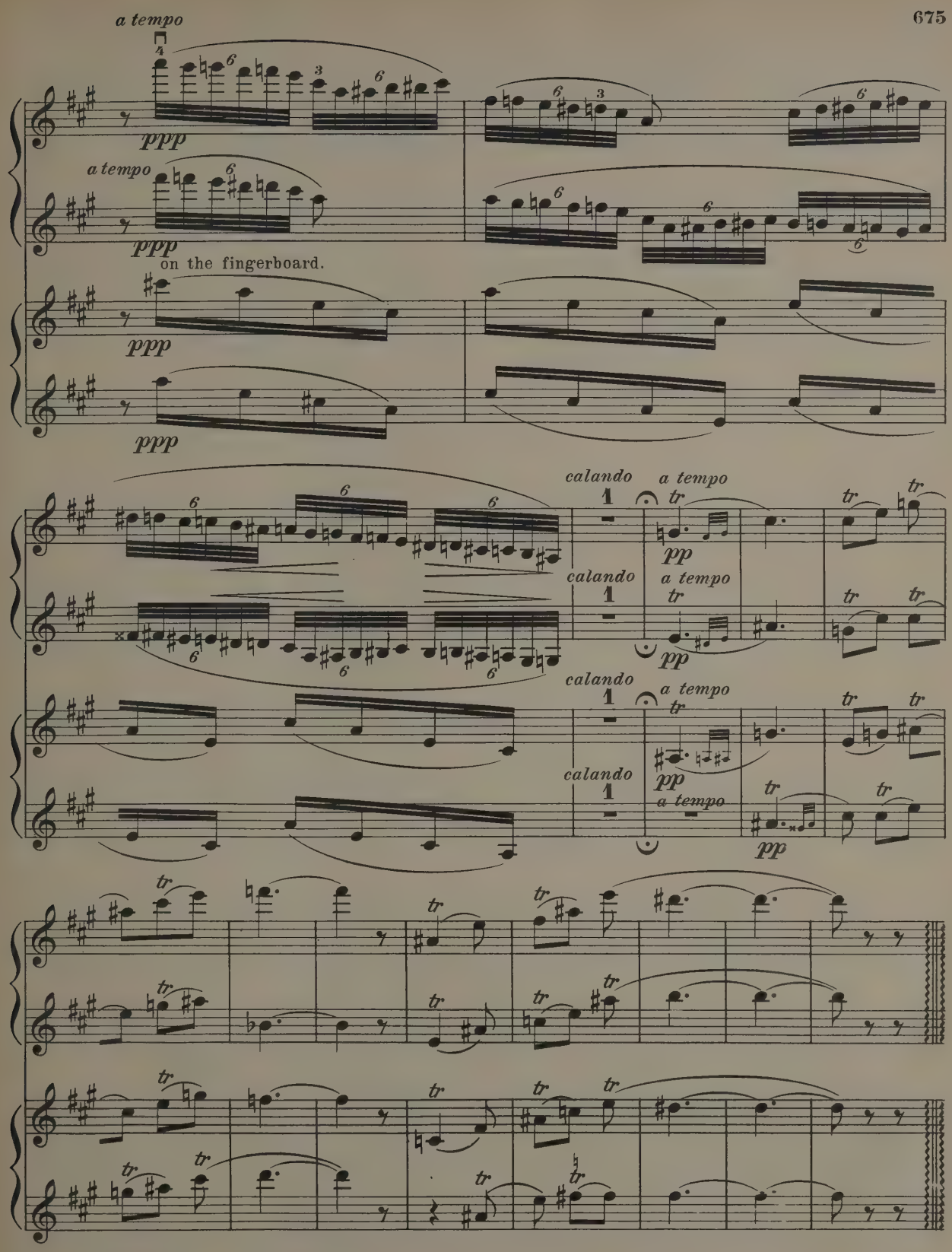
2nd Viol.b)

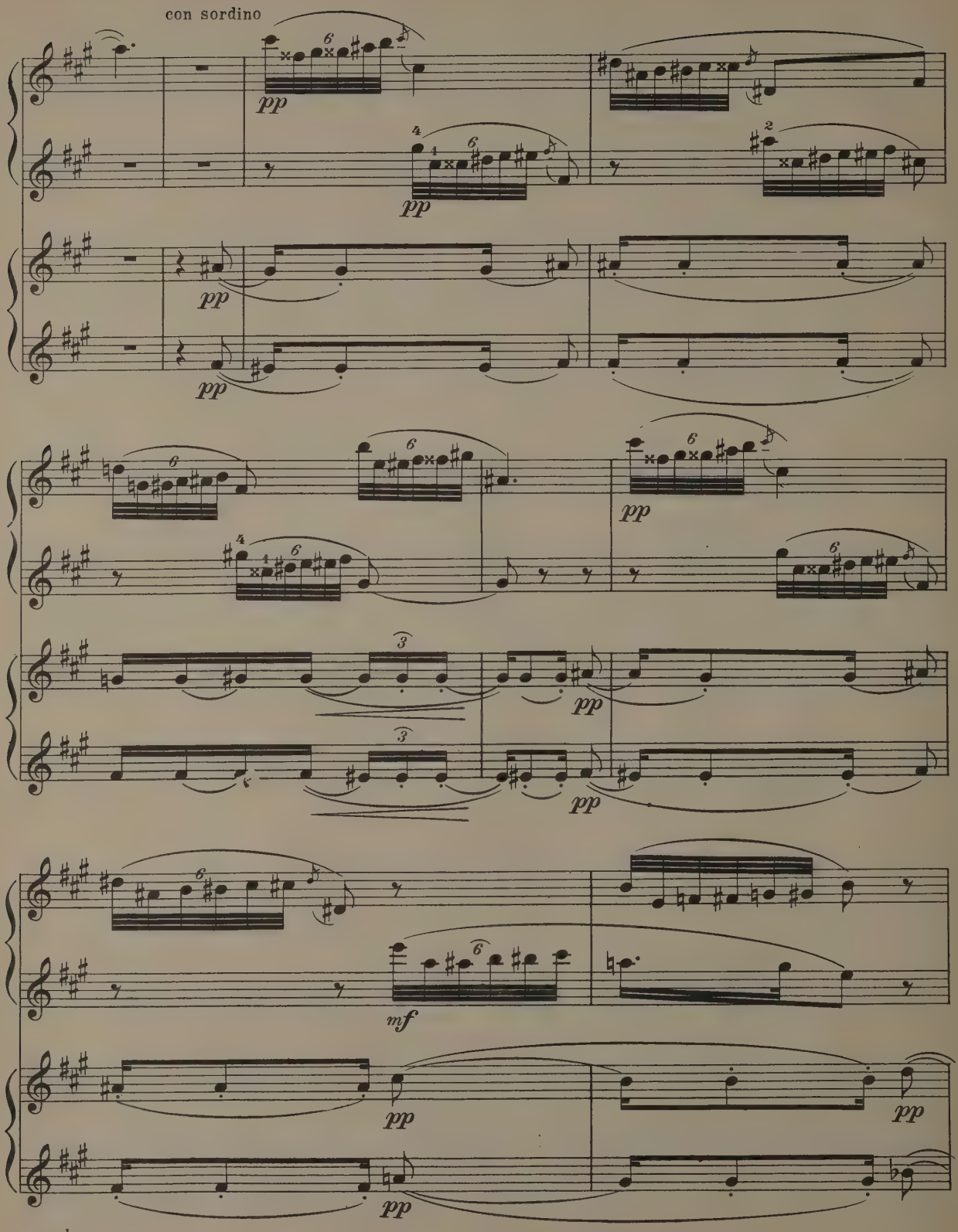
con sordini

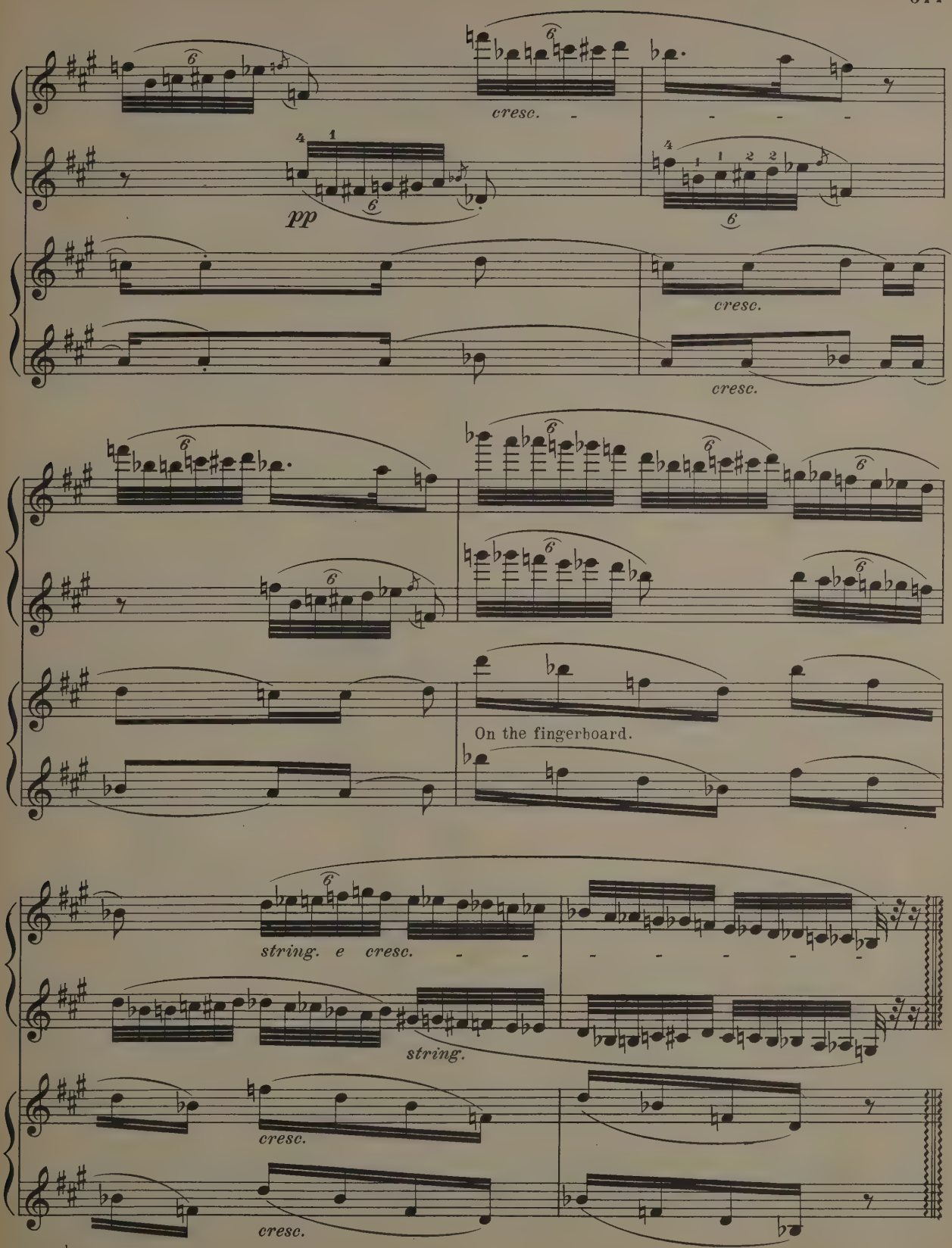
auf dem Griffbrett. *(on the fingerboard.)*

Viol. II.

calando


a tempo
ppp
a tempo
ppp
on the fingerboard.
ppp
ppp
calando
a tempo
pp
calando
a tempo
pp
calando
a tempo
pp
calando
a tempo
pp

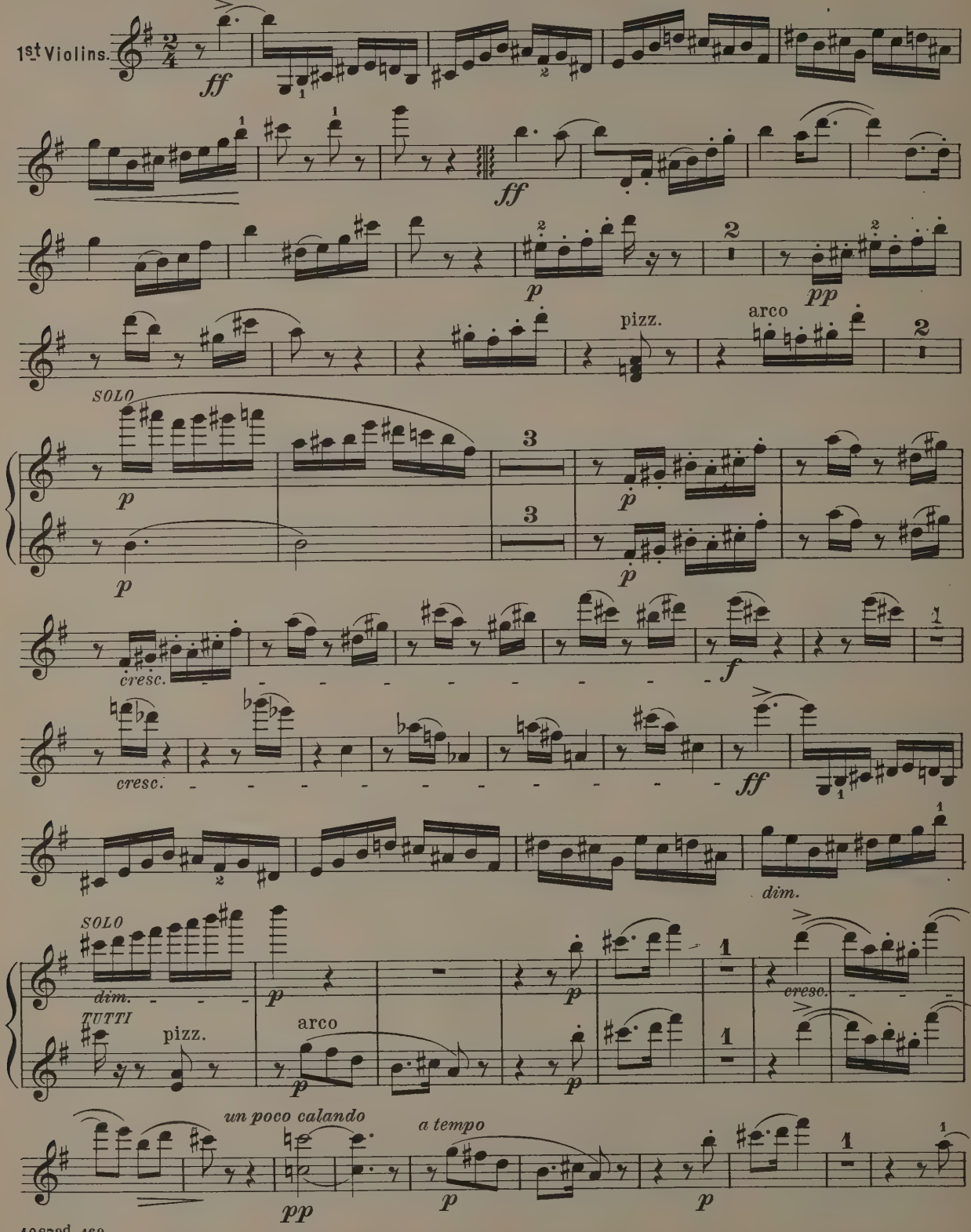

con sordino
pp
pp
pp
pp
pp
pp
pp
pp
mf
pp
pp
pp

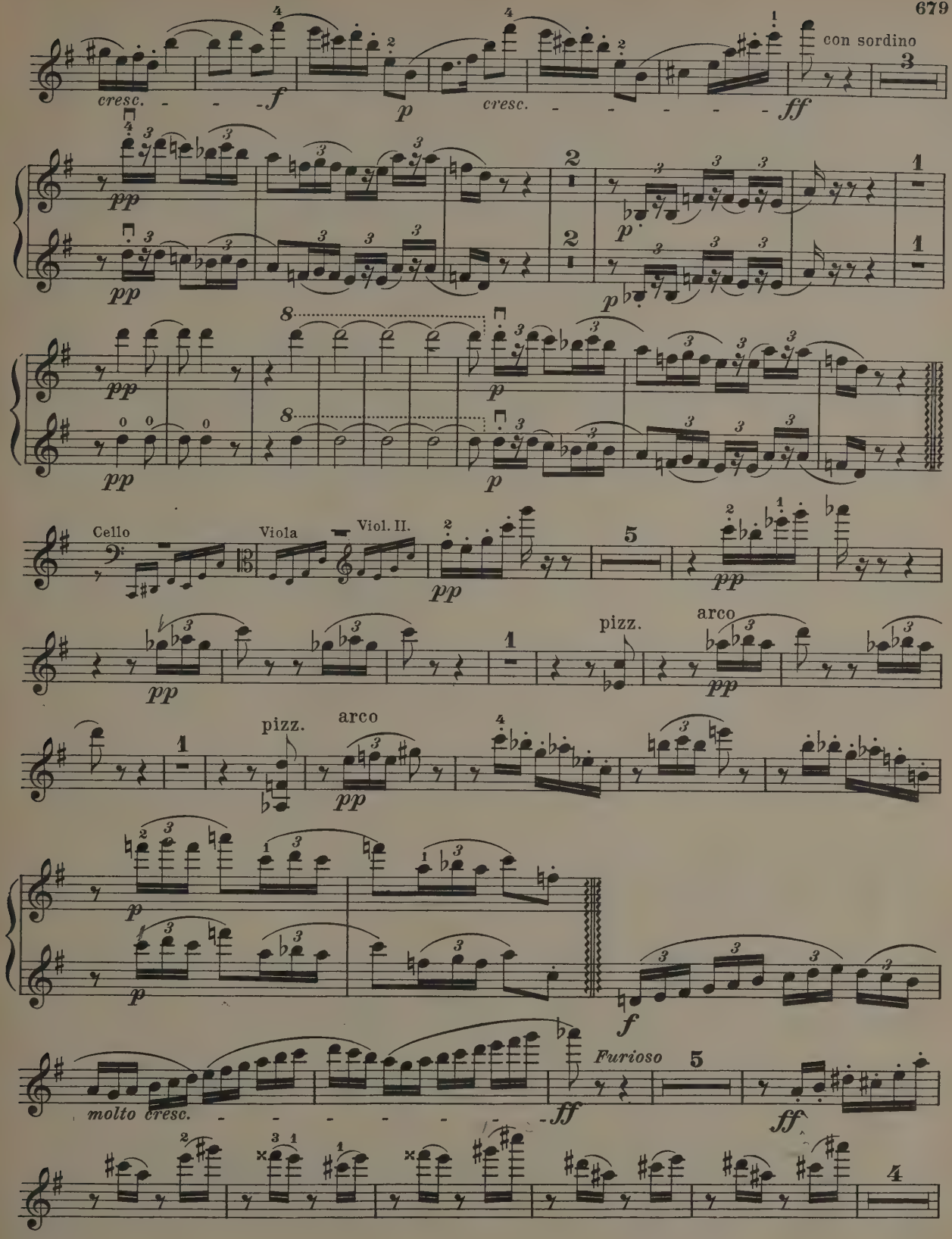

cresc.
pp
cresc.
cresc.
On the fingerboard.
string. e cresc.
string.
cresc.
cresc.

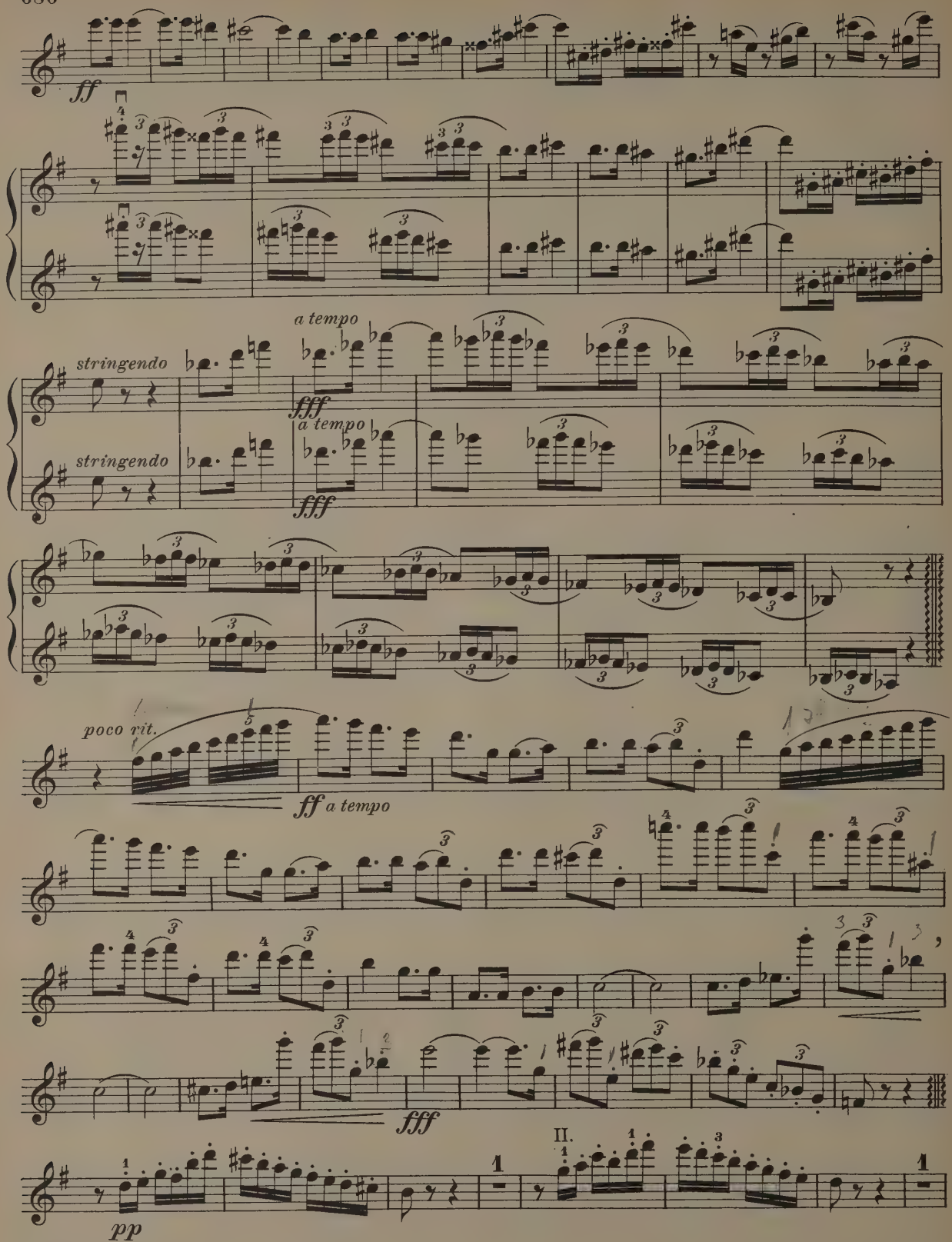
From the Finale: "Neapolitanisches Volksleben."

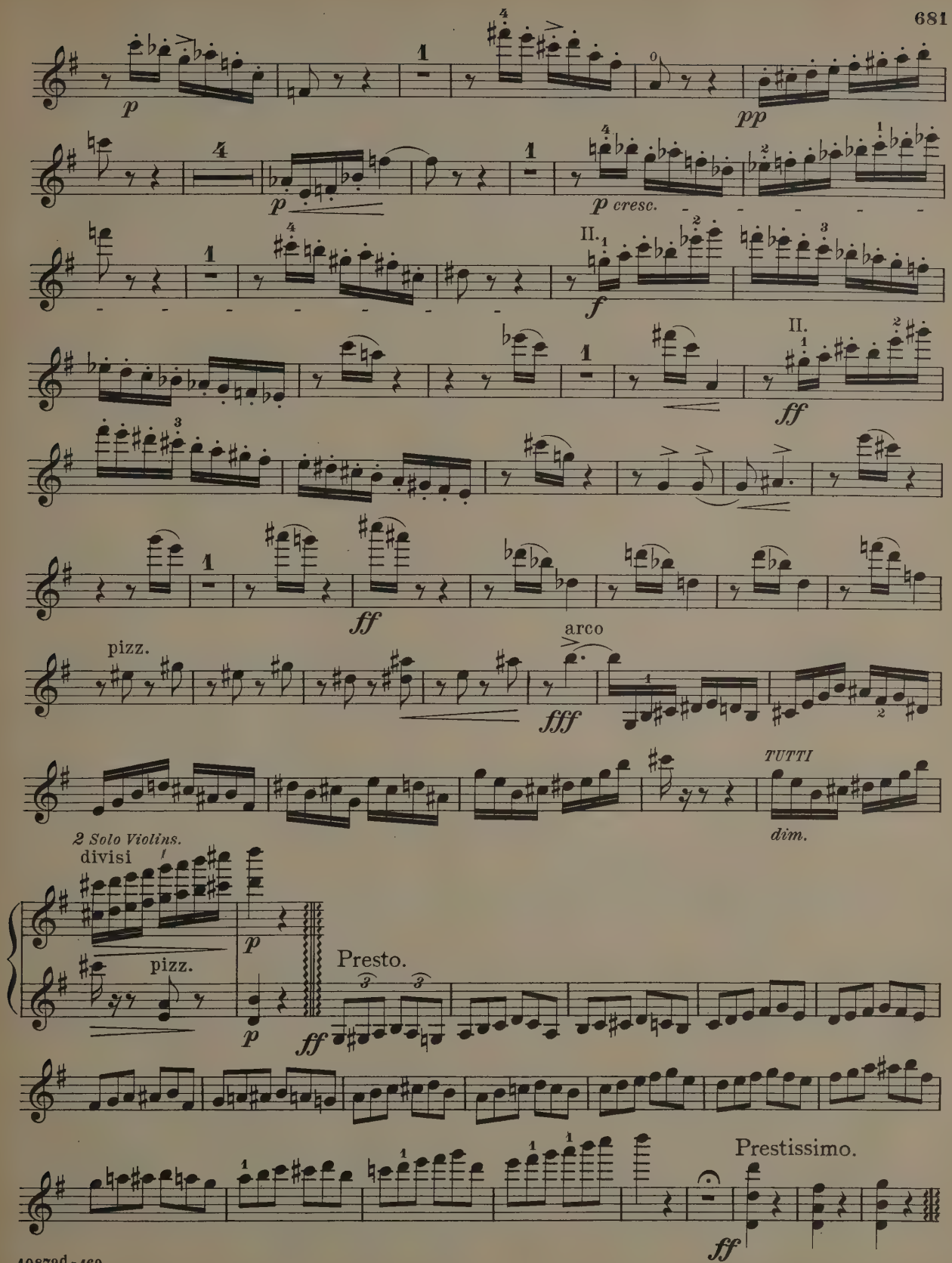
(Neapolitan Peasant-Life.)

Allegro molto.



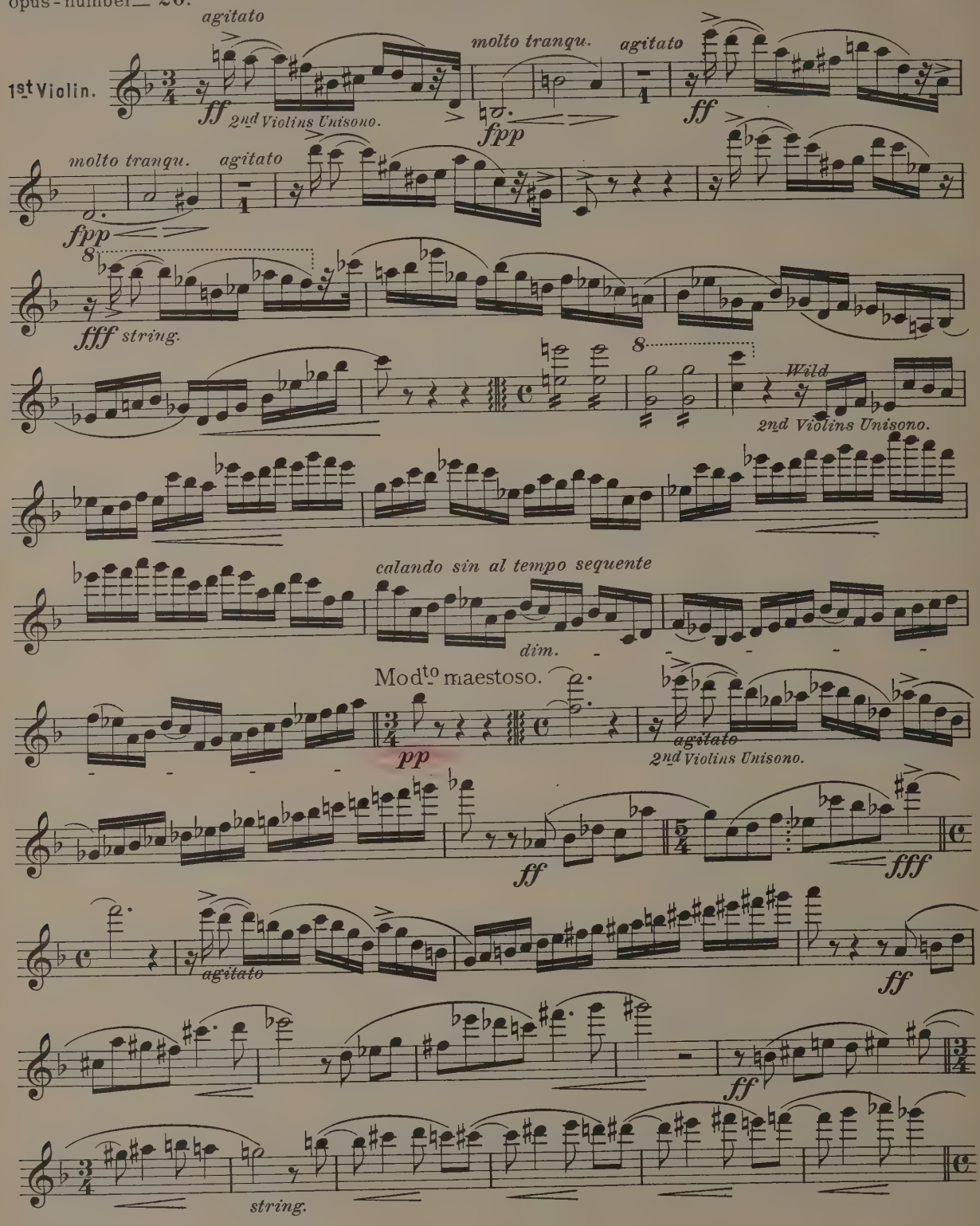

con sordino
cresc.
cresc.
Cello
Viola
Viol. II.
pizz.
arco
pizz.
arco
molto cresc.
Furioso

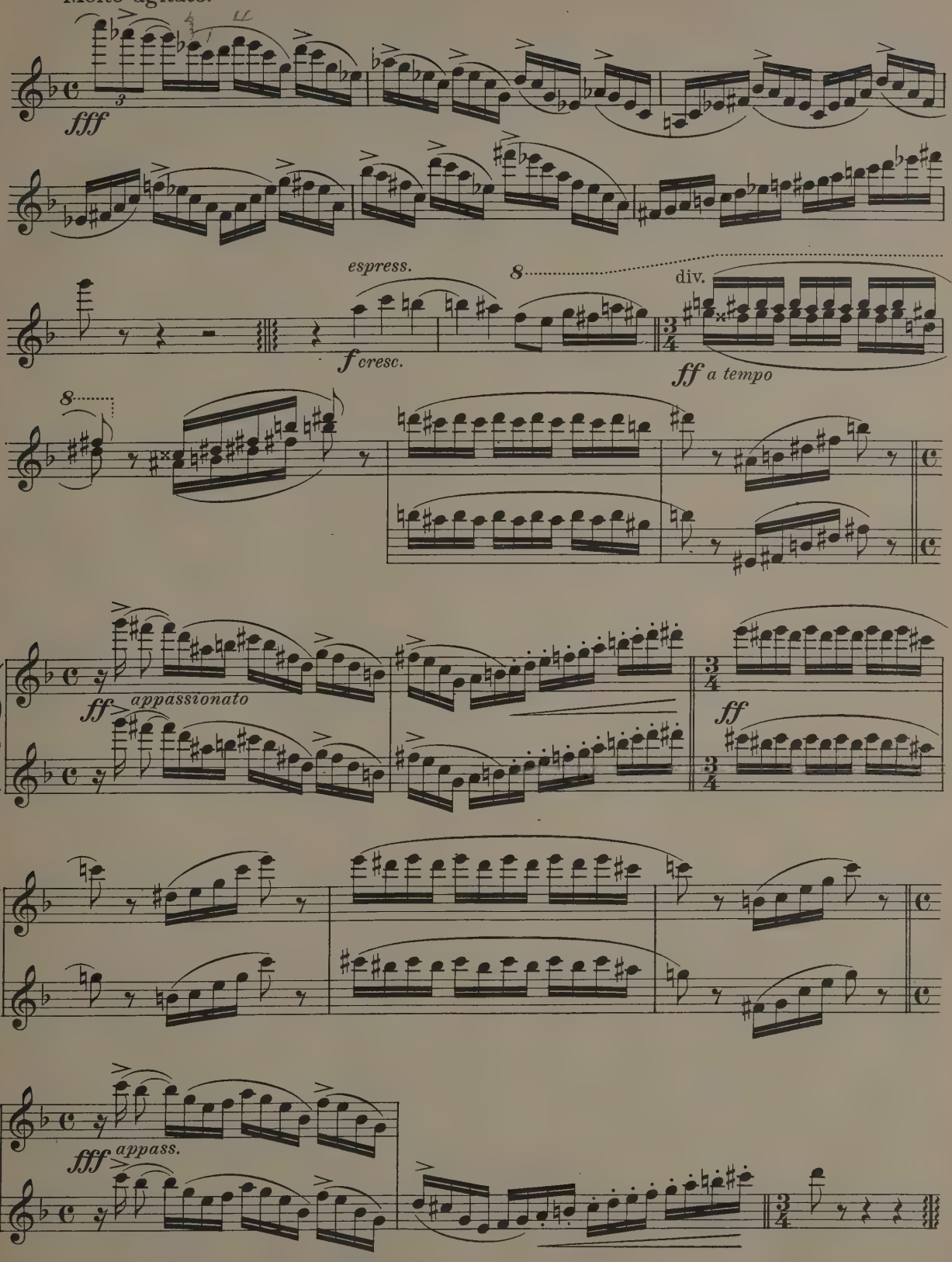

ff
stringendo
a tempo
fff
stringendo
a tempo
fff
poco rit.
ff a tempo
fff
II.
pp


p
pp
p
p cresc.
II.
f
II.
ff
ff
pizz.
arco
fff
TUTTI
dim.
2 Solo Violins.
divisi
pizz.
p
p
ff
Presto.
Prestissimo.
ff

From the Tone-Poem: "Macbeth," Op. 23.

This Tone-poem was composed in **1887**. According to the date of composition it is actually the first of Strauss' orchestral tone-poems, though "Don Juan," composed in **1888**, bears an earlier opus-number— **20**.




Molto agitato.
fff
espress.
8
div.
f cresc.
ff a tempo
8
ff appassionato
ff
fff appass.